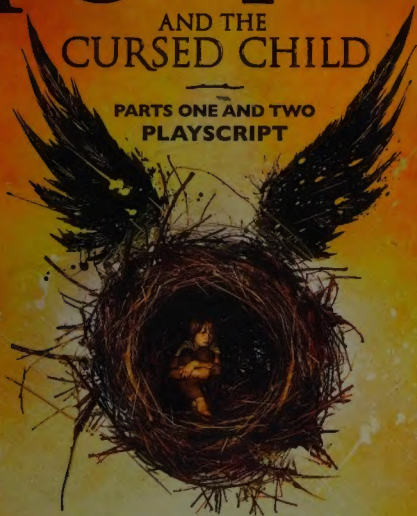


HARRY POTTER

AND THE
CURSED CHILD

PARTS ONE AND TWO
PLAYSCRIPT



BASED ON AN ORIGINAL STORY BY

J.K. ROWLING

JOHN TIFFANY & JACK THORNE

A PLAY BY **JACK THORNE**

Praise for the West End stage production of
Harry Potter and the Cursed Child
Parts One and Two

WINNER
OF A RECORD-BREAKING NINE
OLIVIER AWARDS



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happening before your eyes'**

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for decades'**

Daily Telegraph



'Spellbinding'

Metro



'Captivating'

Independent

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BASED ON AN ORIGINAL NEW STORY BY
J.K. ROWLING
JOHN TIFFANY & JACK THORNE
A PLAY BY **JACK THORNE**

FIRST PRODUCED BY
SONIA FRIEDMAN PRODUCTIONS, COLIN CALLENDER
& HARRY POTTER THEATRICAL PRODUCTIONS

THE OFFICIAL SCRIPT OF THE
ORIGINAL WEST END PRODUCTION
THE DEFINITIVE AND FINAL PLAYSRIPT



HARRY POTTER

AND THE
CURSED CHILD

**PARTS ONE AND TWO
PLAYSCRIPT**

SPHERE

First published in print in Great Britain in 2016 by Little, Brown
This paperback edition published in 2017 by Sphere

1 3 5 7 9 10 8 6 4 2

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Potter family tree and Timeline © 2017 Pottermore Ltd

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A CIP catalogue record for this book is available from the British Library.

ISBN 978-0-7515-6536-2

Typeset in Goudy by M Rules
Printed and bound in Great Britain by Clays Ltd, St Ives plc

Papers used by Sphere are from well-managed forests
and other responsible sources.



Sphere
An imprint of
Little, Brown Book Group
Carmelite House
50 Victoria Embankment
London EC4Y 0DZ

An Hachette UK Company
www.hachette.co.uk

www.littlebrown.co.uk

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J.K. ROWLING

*To Jack Thorne
who entered my world
and did beautiful things there.*



JOHN TIFFANY

For Joe, Louis, Max, Sonny and Merle . . . wizards all . . .



JACK THORNE

*To Elliott Thorne, born 7 April 2016.
As we rehearsed, he gurgled.*

A CONVERSATION ABOUT READING SCRIPTS

*between director John Tiffany
and
playwright Jack Thorne*

Jack

The first play I ever read was *Joseph and the Amazing Technicolor Dreamcoat*. I was at primary school and very excited. I can't remember clearly, but think I mainly went through it looking for my lines. Yes, I was an obnoxious little brat and yes, I was going to play Joseph. The next play I read was *The Silver Sword*, a theatre adaptation of the Ian Serraillier classic. I wasn't going to play the lead in that – I think I played 'third boy' or something. I wanted to play Edek Balicki. I would have given anything to play Edek, but sadly my acting career was in terminal decline by then. I was nine years old.

John

The first script I ever read was *Oliver!* aged nine (even at that young age I was vaguely aware that the exclamation mark meant it was a musical – it's *Oliver . . . with songs!*). I had been cast as the eponymous orphan in the Huddersfield Amateur Operatic Society's 1981 production. I have no memory of attempting to change my accent, so our production must have been a strange reimagining of Dickens's original in which *Oliver's* mother finds her way to a workhouse in West Yorkshire to give birth. Like you, I read through the script looking for my lines. I remember

A CONVERSATION ABOUT READING SCRIPTS

making a special trip to buy a fluorescent yellow pen so I could highlight Oliver's lines in my script, just like I'd noticed my fellow cast members do. Obviously, I thought, this was what marked you out as a seasoned performer. It was only later that the Artful Dodger pointed out that I not only had to highlight my lines, but also commit them to memory. And so began my lessons in reading plays.

Jack

I wish I'd seen your Oliver. And your highlighted script. I always admired your pristine brown directing notebooks. My scripts are and always have been – dog-eared, covered in indecipherable notes and smeared with baby puke (okay, the puke is a relatively new addition).

So how do you think scripts should be read? How can they be read? When I was trying to write the stage directions for publication – in those final few weeks of scramble before we opened – I got really worried about all this. I remember in rehearsals we'd delete chunks of the script because the actors were communicating something effortlessly with a look so they didn't need the lines I'd written. This script was created for a particular group of actors, but others need to inhabit the roles too. The reader needs to visualise the characters, as does the director.

When you're reading a script for the first time, what are you looking for?

John

As a director, the first time you read a new script is very precious. It's the closest you're ever going to be to an audience watching a production of this script for the first time. Reading a finished script should allow us access to the story, its characters and the themes the playwright is exploring. A script can make us laugh and cry. It can take us through the joy of its story and also make

A CONVERSATION ABOUT READING SCRIPTS

us feel deep despair for the suffering of its characters. A script builds towards a fully realised production and an experience that can be shared with the audience.

As a playwright, how much of this full experience do you imagine when you are writing a script? Do you speak the characters' lines out loud as you type them?

Jack

I do worse than that, I move like them. Which, when you're working in well-known coffee shops and sandwich retailers, can lead to you attracting some strange looks. I find myself twisting into the character and gesticulating like them. It's all very embarrassing.

The thing that was perhaps most interesting about the process of writing this particular script is that I have never spent more time with actors – ever. Through the weeks of workshops and then weeks of rehearsals we were all in those rooms together for so long, all of us, from the design team to the sound team to the lights. I don't think any of us have experienced anything like that – I think it probably works out at eight months or so, all in all. What effect would you say that had on what was created? I'm sure it made it all a lot better, but more than that do you think it somehow changed the tone of what we did?

John

I love the thought of you sitting in cafés mumbling and contorting yourself into characters from your plays! I think there's probably an audience for this, Jack. It sounds like a very unique style of performance. We could tour it. I know the actors from *Cursed Child* and I would book front row seats. No? Well, okay then ...

I definitely think that the significant amount of time we all spent together in workshops and rehearsals had a positive effect on

A CONVERSATION ABOUT READING SCRIPTS

what we created. The whole process still seems so vivid, dynamic and clear. From the initial story meetings we had with Jo at the beginning of 2014 through to the audiences who first saw the production in summer 2016, there have been so many actors, creatives, artists, producers, production and technical teams who have contributed to this play. This is the main reason I was so keen to include all their names in the published script. It's also why the published script can only ever be a gateway to the full experience of watching the production in a theatre.

So, as the writer of this script, what do you hope happens inside the imaginations of people reading the play who haven't, as yet, been able to see the production?

Jack

I think that's a difficult question to answer. On the day before the play opened, I wrote a tweet which said 'I'd love people to see it, it's better seen than read – plays are like sheet music, meant to be sung & we've a cast & crew of pure Beyoncé'. So maybe that's the answer: that they imagine the Beyoncés of the acting world – emotional and empathetic titans – killing every line with their subtlety and grace (because that's the reality, our cast are extraordinary) – and staging and movement and costume and lighting and video and sound that are all just sublime.

Or maybe I just hope they're able to read it as I wrote it – with Jo on one shoulder and you, John, on the other – trying my best to express in every single line the emotional truth and honesty that runs through the Harry Potter books. The difficult thing of course is the subtext between the lines, the way that looks can carry emotion, and the impossibility of truly capturing internal monologue in a script. In prose you can write how someone feels, and in the production the cast reflect the internal monologue on their faces. Plus, there's loads of magic stuff onstage, which I can't explain because it'll ruin watching the show and get Jamie

A CONVERSATION ABOUT READING SCRIPTS

Harrison (Illusions and Magic) thrown out of the Magic Circle! Maybe they can act it themselves in their head? Maybe they can be as mad as me and sit in a café and play all the parts? How would you say people should read it?

John

As you say, in prose you can express the truth of how someone feels through internal monologue and give visual detail through rich description, whereas we have our actors and creative collaborators who work with us to bring these elements to life on stage. Even then, we often rely on the audiences' collective imagination to make a particular moment of storytelling come to full-blooded fruition. It's one of the reasons that I am so passionate about theatre; film has computer-generated imagery but we have the imagination of the audience. Both are extremely powerful.

I think there's something wonderful about the idea of readers acting out the script in their heads. Or with their mates in their bedrooms. Maybe there's a connection between this and our live audiences' imagination. We will work hard so that everyone who wants to see our production of *Harry Potter and The Cursed Child* is able to, whether at the Palace Theatre in London or in new productions elsewhere. In the meantime, I'm genuinely excited about the countless productions that are happening in our readers' imaginations as they absorb your play.

PART ONE



PART ONE
ACT ONE



ACT ONE SCENE ONE

KING'S CROSS

A busy and crowded station, full of people trying to go somewhere. Amongst the hustle and bustle, two large cages rattle on top of two laden trolleys. They're being pushed by two boys, JAMES POTTER and ALBUS POTTER. Their mother, GINNY, follows after. A thirty-seven-year-old man, HARRY, has his daughter LILY on his shoulders

ALBUS

Dad. He keeps saying it.

HARRY

James, give it a rest.

JAMES

I only said he might be in Slytherin. And he might, so . . .
(off his dad's glare) fine.

ALBUS (looking up at his mum)

You'll write to me, won't you?

GINNY

Every day if you want us to.

ALBUS

No. Not every day. James says most people only get letters from home about once a month. I don't want to . . .

HARRY

We wrote to your brother three times a week last year.

PART ONE

ALBUS

What? James!

ALBUS looks accusingly at JAMES, who grins back.

GINNY

Yes. You may not want to believe everything he tells you about Hogwarts. He likes a laugh, your brother.

JAMES

Can we go now please?

ALBUS looks at his dad, and then his mum.

GINNY

All you have to do is walk straight at the wall between platforms nine and ten.

LILY

I'm so excited.

HARRY

Don't stop and don't be scared you'll crash into it, that's very important. Best to do it at a run if you're nervous.

ALBUS

I'm ready.

HARRY and LILY put their hands on ALBUS's trolley – GINNY joins JAMES's trolley and together, the family run hard into the barrier.





ACT ONE SCENE TWO

PLATFORM NINE AND THREE-QUARTERS

Which is covered in thick white steam pouring from the HOGWARTS EXPRESS.

And which is also busy - but instead of people in sharp suits going about their day, it's now wizards and witches in robes mostly trying to work out how to say goodbye to their beloved progeny

ALBUS

This is it.

LILY

Wow!

ALBUS

Platform nine and three-quarters.

LILY

Where are they? Are they here? Maybe they didn't come?

HARRY points out RON, HERMIONE and their daughter ROSE. LILY runs hard up to them.

Uncle Ron. Uncle Ron!!!

RON turns towards them as LILY goes barrelling up to him. He picks her up into his arms.

RON

If it isn't my favourite Potter.

PART ONE

LILY

Have you got my trick?

RON

Are you aware of the Weasleys' Wizard Wheezes certified nose-stealing breath?

ROSE

Mum! Dad's doing that lame thing again.

HERMIONE

You say lame, he says glorious, I say . . . somewhere in between.

RON

Hang on. Let me just munch this . . . air. And now it's just a simple matter of . . . excuse me if I smell slightly of garlic . . .

He breathes on her face. LILY giggles.

LILY

You smell of porridge.

RON

Bing. Bang. Boing. Young lady, get ready to not being able to smell at all . . .

He lifts her nose off.

LILY

Where's my nose?

RON

Tada!

His hand is empty. It's a lame trick. Everyone enjoys its lameness.

LILY

You are silly.

ALBUS

Everyone's staring at us again.

RON

Because of me! I'm extremely famous. My nose experiments are legendary!

ACT ONE SCENE TWO

HERMIONE

They're certainly something.

HARRY

Parked all right then?

RON

I did. Hermione didn't believe I could pass a Muggle driving test, did you? She thought I'd have to Confund the examiner.

HERMIONE

I thought nothing of the kind, I have complete faith in you.

ROSE

And I have complete faith he did Confund the examiner.

RON

Oi!

ALBUS

Dad ...

ALBUS *pulls on HARRY's robes. HARRY looks down.*

Do you think – what if I am – what if I'm put in
Slytherin ...

HARRY

And what would be wrong with that?

ALBUS

Slytherin is the house of the snake, of Dark Magic ... it's
not a house of brave wizards.

HARRY

Albus Severus, you were named after two headmasters
of Hogwarts. One of them was a Slytherin and he was
probably the bravest man I ever knew.

ALBUS

But just say ...

HARRY

If it matters to you, *you*, the Sorting Hat will take your
feelings into account.

ALBUS

Really?

PART ONE

HARRY

It did for me.

This is something he's never said before, it resonates around his head a moment.

Hogwarts will be the making of you, Albus. I promise you, there is nothing to be frightened of there.

JAMES (*sharply*)

Apart from the Thestrals. Watch out for the Thestrals.

ALBUS

I thought they were invisible!

HARRY

Listen to your professors, *don't* listen to James, and remember to enjoy yourself. Now, if you don't want this train to leave without you, you should leap on . . .

LILY

I'm going to chase the train out.

GINNY

Lily, come straight back.

HERMIONE

Rose. Remember to send Neville our love.

ROSE

Mum, I can't send a professor love!

ROSE exits for the train. And then ALBUS turns and hugs GINNY and HARRY one last time before following after her.

ALBUS

Okay, then. Bye.

He climbs on board. HERMIONE, GINNY, RON and HARRY stand watching the train as whistles blow up and down the platform.

GINNY

They're going to be okay, right?

HERMIONE

Hogwarts is a big place.

ACT ONE SCENE TWO

RON

Big. Wonderful. Full of food. I'd give anything to be going back.

HARRY

Strange, Al being worried he'll be sorted into Slytherin.

HERMIONE

That's nothing, Rose is worried whether she'll break the Quidditch scoring record in her first or second year. And how early she can take her O.W.Ls.

RON

I have no idea where she gets her ambition from.

GINNY

And how would you feel Harry, if Al – if he is?

RON

You know Gin, we always thought there was a chance you could be sorted into Slytherin.

GINNY

What?

RON

Honestly, Fred and George ran a book.

HERMIONE

Can we go? People are looking, you know.

GINNY

People always look when you three are together. And apart. People always look at you.

The four exit. GINNY stops HARRY.

Harry . . . he'll be all right, won't he?

HARRY

Of course he will.





ACT ONE SCENE THREE

THE HOGWARTS EXPRESS

ALBUS and ROSE walk along the carriage of the train. One full of dread, the other full of excitement.

The TROLLEY WITCH approaches from the opposite direction, pushing her trolley.

TROLLEY WITCH

Anything from the trolley, dears? Pumpkin Pasty?
Chocolate Frog? Cauldron Cake?

ROSE (*spotting ALBUS's longing look at the Chocolate Frogs*)
Al. We need to concentrate.

ALBUS

Concentrate on what?

ROSE

On who we choose to be friends with. My mum and dad met your dad on their first Hogwarts Express you know ...

ALBUS

So we need to choose now who to be friends with for life?
That's quite scary.

ROSE

On the contrary, it's exciting. I'm a Granger-Weasley, you're a Potter – everyone will want to be friends with us, we've got the pick of anyone we want.

ACT ONE SCENE THREE

ALBUS

So how do we decide – which compartment to go in ...

ROSE

We rate them all and then we make a decision.

ALBUS opens a compartment door – to look in on a lonely blond kid SCORPIUS – in an otherwise empty compartment. ALBUS smiles. SCORPIUS smiles back.

ALBUS

Hi. Is this compartment ...

SCORPIUS

It's free. It's just me.

ALBUS

Great. So we might just – come in – for a bit – if that's okay?

SCORPIUS

That's okay. Hi.

ALBUS

Albus. Al. I'm – my name is Albus ...

SCORPIUS

Hi Scorpius. I mean, I'm Scorpius. You're Albus. I'm Scorpius. And you must be ...

ROSE's face is growing colder by the minute.

ROSE

Rose.

SCORPIUS

Hi Rose. Would you like some of my Fizzing Whizzbees?

ROSE

I've just had breakfast, thanks.

SCORPIUS

I've also got some Shock-o-Choc, Pepper Imps and some Jelly Slugs. Mum's idea – she says (*sings*), 'Sweets they always help you make friends' (*he realises that singing was a mistake*). Stupid idea probably.

PART ONE

ALBUS

I'll have some . . . Mum doesn't let me have sweets. Which one would you start with?

ROSE *hits* ALBUS, *out of sight of* SCORPIUS.

SCORPIUS

Easy. I've always regarded the Pepper Imp as the king of the confectionery bag. They're peppermint sweets that make you smoke at the ears.

ALBUS

Brilliant, then that's what I'll— (ROSE *hits him again.*) Rose, will you please stop hitting me?

ROSE

I'm not hitting you.

ALBUS

You are hitting me, and it hurts.

SCORPIUS's *face falls*.

SCORPIUS

She's hitting you because of me.

ALBUS

What?

SCORPIUS

Listen, I know who you are, so it's probably only fair you know who I am.

ALBUS

What do you mean you know who I am?

SCORPIUS

You're Albus Potter. She's Rose Granger-Weasley. And I am Scorpius Malfoy. My parents are Astoria and Draco Malfoy. Our parents — they didn't get on.

ROSE

That's putting it mildly. Your mum and dad are Death Eaters!

ACT ONE SCENE THREE

SCORPIUS (*affronted*)

Dad was – but Mum wasn't.

ROSE looks away, and SCORPIUS knows why she does.

I know what the rumour is, and it's a lie.

ALBUS looks from an uncomfortable ROSE to a desperate SCORPIUS.

ALBUS

What – is the rumour?

SCORPIUS

The *rumour* is that my parents couldn't have children. That my father and my grandfather were so desperate for a powerful heir, to prevent the end of the Malfoy line, that they ... that they used a Time-Turner to send my mother back

ALBUS

To send her back where?

ROSE

The rumour is that he's Voldemort's son, Albus.

A horrible, uncomfortable silence.

It's probably rubbish. I mean ... look, you've got a nose.

The tension is slightly broken, SCORPIUS laughs, pathetically grateful.

SCORPIUS

And it's just like my father's! I got his nose, his hair and his name. Not that that's a great thing either. I mean – father-son issues, I have them. But, on the whole, I'd rather be a Malfoy than, you know, the son of the Dark Lord.

SCORPIUS and ALBUS look at each other and something passes between them.

ROSE

Yes, well, we probably should sit somewhere else. Come on, Albus.

PART ONE

ALBUS *is thinking deeply.*

ALBUS

No (*off ROSE's look*), I'm okay. You go on . . .

ROSE

Albus. I won't wait.

ALBUS

And I wouldn't expect you to. But I'm staying here.

ROSE looks at him a second and then leaves the compartment.

ROSE

Fine!

SCORPIUS and ALBUS are left - looking at each other - unsure.

SCORPIUS

Thank you.

ALBUS

No. No. I didn't stay - for you - I stayed for your sweets.

SCORPIUS

She's quite fierce.

ALBUS

Yes. Sorry.

SCORPIUS

No. I like it. Do you prefer Albus or Al?

SCORPIUS grins and pops two sweets in his mouth.

ALBUS (*thinks*)

Albus.

SCORPIUS (*as smoke comes out of his ears*)

THANK YOU FOR STAYING FOR MY SWEETS,
ALBUS!

ALBUS (*laughing*)

Wow.



ACT ONE SCENE FOUR

TRANSITION SCENE

And now we enter a never-world of time change. And this scene is all about magic.

The changes are rapid as we leap between worlds. There are no individual scenes, but fragments, shards that show the constant progression of time.

Initially we're inside Hogwarts, in the Great Hall, and everyone is dancing around ALBUS.

POLLY CHAPMAN

Albus Potter.

KARL JENKINS

A Potter. In our year.

YANN FREDERICKS

He's got his hair. He's got hair just like him.

ROSE

And he's my cousin. (As they turn.) Rose Granger-Weasley.
Nice to meet you.

The SORTING HAT walks through the students who spring into their houses.

It becomes quickly apparent he's approaching ROSE, who is tense as she awaits her fate.

PART ONE

SORTING HAT

I've done this job for centuries
On every student's head I've sat
Of thoughts I take inventories
For I'm the famous Sorting Hat.

I've sorted high, I've sorted low,
I've done the job through thick and thin
So put me on and you will know
Which house you should be in . . .
Rose Granger-Weasley.

He puts his hat on ROSE's head.

GRYFFINDOR!

There's cheering from the Gryffindors as ROSE joins them.

ROSE

Thank Dumbledore.

SCORPIUS runs to take ROSE's place under the SORTING
HAT's glare.

SORTING HAT

Scorpius Malfoy.

He puts his hat on SCORPIUS's head.

SLYTHERIN!

SCORPIUS was expecting this, he nods and half smiles.
There's cheering from the Slytherins as he joins them.

POLLY CHAPMAN

Well, that makes sense.

ALBUS walks swiftly to the front of the stage.

SORTING HAT

Albus Potter.

ACT ONE SCENE FOUR

He puts his hat on ALBUS's head – and this time he seems to take longer – almost like he too is confused.

SLYTHERIN!

There's a silence.

A perfect, profound silence.

One that sits low, twists a bit and has damage within it.

POLLY CHAPMAN

Slytherin?

CRAIG BOWKER JR

Whoah! A Potter? In Slytherin.

ALBUS looks out, unsure. SCORPIUS smiles, delighted, as he shouts across to him.

SCORPIUS

You can stand next to me!

ALBUS (*thoroughly discombobulated*)

Right. Yes.

YANN FREDERICKS

I suppose his hair isn't that similar.

ROSE

Albus? But this is wrong, Albus. This is not how it's supposed to be.

And suddenly a flying lesson is happening with MADAM HOOCH.

MADAM HOOCH

Well, what are you all waiting for? Everyone stand by a broomstick. Come on, hurry up.

The kids all hurry into position beside their brooms.

Stick out your hands out over your broom, and say, 'Up!'

EVERYONE

UP!

ROSE's and YANN's brooms sail into their hands.

PART ONE

ROSE *and* YANN

Yes!

MADAM HOOCH

Come on now, I've no time for shirkers. Say 'UP'. 'UP' like you mean it.

EVERYONE (*bar* ROSE *and* YANN)

UP!

Brooms sail up, including SCORPIUS's. Only ALBUS is left with his broom on the floor.

EVERYONE (*bar* ROSE, YANN *and* ALBUS)

YES!

ALBUS

Up. UP. UP.

His broom doesn't move. Not even a millimetre. He stares at it with disbelieving desperation. There's giggling from the rest of the class.

POLLY CHAPMAN

Oh Merlin's beard, how humiliating! He really isn't like his father at all is he?

KARL JENKINS

Albus Potter, the Slytherin Squib.

MADAM HOOCH

Okay. Children. Time to fly.

And suddenly HARRY appears from nowhere beside ALBUS as steam expands all over the stage. We're back on platform nine and three-quarters and time has ticked on mercilessly. ALBUS is now a year older (as is HARRY, but less noticeably).

ALBUS

I'm just asking you Dad if you'll - if you'll just stand a little away from me.

HARRY (*amused*)

Second-years don't like to be seen with their dads is that it?

ACT ONE SCENE FOUR

An OVER-ATTENTIVE WIZARD begins to circle them.

ALBUS

No. It's just – you're *you* and – and I'm *me* and

HARRY

It's just people looking okay? People look. And they're looking at me, not you.

The OVER-ATTENTIVE WIZARD proffers something for HARRY to sign – he signs it.

ALBUS

At Harry Potter and his disappointing son.

HARRY

What does that mean?

ALBUS

At Harry Potter and his Slytherin son.

JAMES rushes past them carrying his bag.

JAMES

Slythering Slytherin, stop with your dithering, time to get on to the train.

HARRY

Unnecessary, James.

JAMES (*long gone*)

See you at Christmas, Dad.

HARRY looks at ALBUS, concerned.

HARRY

Al—

ALBUS

My name is Albus, not Al.

HARRY

Are the other kids being unkind? Is that it? Maybe if you tried making a few more friends – without Hermione and Ron I wouldn't have survived Hogwarts, I wouldn't have survived at all.

PART ONE

ALBUS

But I don't need a Ron and Hermione I've – I've got a friend, Scorpius, and I know you don't like him but he's all I need.

HARRY

Look, as long as you're happy, that's all that matters to me.

ALBUS

You didn't need to bring me to the station, Dad.

ALBUS picks up his case and makes hard away.

HARRY

But I *wanted* to be here . . .

But ALBUS is gone. DRACO MALFOY, his robes perfect, his blond ponytail precisely placed, emerges from within the crowds to be beside HARRY.

DRACO

I need a favour.

HARRY

Draco.

DRACO

These rumours – about my son's parentage – they don't seem to be going away. The other Hogwarts students tease Scorpius about it relentlessly – if the Ministry could release a statement reaffirming that all Time-Turners were destroyed in the Battle of the Department of Mysteries . . .

HARRY

Draco, just let it blow over – they'll soon move on.

DRACO

My son is suffering and – Astoria hasn't been well recently – so he needs all the support he can get.

HARRY

If you answer the gossip, you feed the gossip. There've been rumours Voldemort had a child for years, Scorpius is not the first to be accused. The Ministry, for your sake as well as ours, needs to steer well clear.

ACT ONE SCENE FOUR

DRACO *frowns, annoyed, as the stage clears and ROSE and ALBUS stand ready with their cases.*

ALBUS

As soon as the train leaves you don't have to talk to me.

ROSE

I know. We just need to keep the pretence up in front of the grown-ups.

SCORPIUS *runs on with big hopes and an even bigger case.*

SCORPIUS *(hopeful)*

Hi Rose.

ROSE *(definitive)*

Bye Albus.

SCORPIUS *(still hopeful)*

She's melting.

And suddenly we're in the Great Hall and PROFESSOR MCGONAGALL is standing at the front, with a big smile on her face.

PROFESSOR MCGONAGALL

And I'm pleased to announce Gryffindor's newest member of the Quidditch team – our *(she realises she can't be partial)* your superb new Chaser – Rose Granger-Weasley.

The Hall erupts into cheers. SCORPIUS claps alongside them all.

ALBUS

Are you clapping her too? We hate Quidditch and she's playing for another house.

SCORPIUS

She's your cousin, Albus.

ALBUS

Do you think she'd clap for me?

SCORPIUS

I think she's brilliant.

PART ONE

The students circle ALBUS again as suddenly a Potions class begins.

POLLY CHAPMAN

Albus Potter. An irrelevance. Even portraits turn the other way when he comes up the stairs.

ALBUS hunches over a potion.

ALBUS

And now we add – is it horn of Bicorn?

KARL JENKINS

Leave him and Voldemort's child to it, I say.

ALBUS

With just a little salamander blood . . .

The potion explodes loudly.

SCORPIUS

Okay. What's the counter-ingredient? What do we need to change?

ALBUS

Everything.

And with that, time moves ever onwards – ALBUS's eyes become darker, his face grows more sallou. He's still an attractive boy, but he's trying not to admit it.

And suddenly he's back on platform nine and three-quarters with his dad – who is still trying to persuade his son (and himself) that everything is okay. Both have aged another year.

HARRY

Third year. Big year. Here is your permission form for Hogsmeade.

ALBUS

I hate Hogsmeade.

HARRY

How can you hate a place you haven't actually visited yet?

ACT ONE SCENE FOUR

ALBUS

Because I know it'll be full of Hogwarts students.

ALBUS screws up the paper.

HARRY

Just give it a go – come on – this is your chance to go nuts in Honeydukes without your mum knowing – no Albus, don't you dare.

ALBUS (*pointing his wand*)

Incendio!

The ball of paper bursts into flame, and ascends across the stage.

HARRY

Of all the stupid things!

ALBUS

The ironic thing is I didn't expect it to work. I'm terrible at that spell.

HARRY

Al Albus, I've been exchanging owls with Professor McGonagall – she says you're isolating yourself – you're uncooperative in lessons – you're surly – you're—

ALBUS

So what would you like me to do? Magic myself popular? Conjure myself into a new house? Transfigure myself into a better student? Just cast a spell, Dad, and change me into what you want me to be, okay? It'll work better for both of us. Got to go. Train to catch. Friend to find.

ALBUS runs to SCORPIUS, who is sitting on his case – numb to the world.

(*delighted*) Scorpius ...

(*concerned*) Scorpius ... are you okay?

SCORPIUS says nothing. ALBUS tries to read his friend's eyes.

Your mum? It's got worse?

SCORPIUS

It's got the worst it can possibly get.

ALBUS *sits down beside SCORPIUS.*

ALBUS

I thought you'd send an owl ...

SCORPIUS

I couldn't work out what to say.

ALBUS

And now I don't know what to say ...

SCORPIUS

Say nothing.

ALBUS

Is there anything ...

SCORPIUS

Come to the funeral.

ALBUS

Of course.

SCORPIUS

And be my good friend.

And suddenly the SORTING HAT is centre stage and we're back in the Great Hall.

SORTING HAT

Are you afraid of what you'll hear?

Afraid I'll speak the name you fear?

Not Slytherin! Not Gryffindor!

Not Hufflepuff! Not Ravenclaw!

Don't worry, child, I know my job,

You'll learn to laugh, if first you sob.

Lily Potter. GRYFFINDOR!

LILY

Yes!

ALBUS

Great.

ACT ONE SCENE FOUR

SCORPIUS

Did you really think she'd come to us? Potters don't belong in Slytherin.

ALBUS

This one does.

As he tries to melt into the background, the other students laugh. He looks up at them all.

I didn't choose, you know that? I didn't choose to be his son.





ACT ONE SCENE FIVE

MINISTRY OF MAGIC, HARRY'S OFFICE

HERMIONE sits with piles of paper in front of her in HARRY's messy office. She is slowly sorting through it all, reading and trying to understand. HARRY enters in a rush. He is bleeding from a graze on his cheek. HERMIONE looks up beadily.

HERMIONE

How did it go?

HARRY (*smiles*)

It was true.

HERMIONE

Theodore Nott?

HARRY

In custody.

HERMIONE

And the Time-Turner itself?

HARRY reveals the Time-Turner. It shines out alluringly.

HERMIONE is amazed to see it.

Is it genuine? Does it work? It's not just an Hour-Reversal
Turner – it goes back further? 5

HARRY

We don't know anything yet. I wanted to try it out there
and then but wiser heads prevailed.

ACT ONE SCENE FIVE

HERMIONE

Well, now we have it.

HARRY

And you're sure you want to keep it?

HERMIONE

I don't think we've a choice. Look at it. It's entirely different to the Time-Turner I had.

HARRY (*dryly*)

Apparently wizardry has moved on since we were kids.

HERMIONE

You're bleeding.

HARRY checks his face in the mirror. He dabs at the wound with his robes.

Don't worry, it'll go with the scar.

HARRY (*with a grin*)

What you doing in my office, Hermione?

HERMIONE

I was anxious to hear about Theodore Nott and thought I'd check whether you'd kept your promise and were on top of your paperwork.

HARRY

Ah. Turns out I'm not.

HERMIONE

No. You're not. Harry, how can you get any work done in this chaos?

HARRY waves his wand and the papers and books transform into neat piles. HARRY smiles.

HARRY

No longer chaotic.

HERMIONE

But still ignored. You know there's some interesting stuff in here . . . there are mountain trolls riding graphorns through Hungary, there are giants with winged tattoos on their backs walking through the Greek Seas, and the werewolves have gone entirely underground—

PART ONE

HARRY

Great, let's get out there. I'll get the team together.

HERMIONE

Harry, I get it. Paperwork's boring . . .

HARRY

Not for you.

HERMIONE

I'm busy enough with my own. These are people and beasts that fought alongside Voldemort in the great wizarding wars. These are allies of darkness. This – combined with what we have just unearthed at Theodore Nott's – could mean something. But if the Head of Magical Law Enforcement isn't reading his files—

HARRY

But I don't need to read it – I'm out there, hearing about it. Theodore Nott – it was me who heard the rumours about the Time-Turner and me who acted upon it. You really don't need to tell me off.

HERMIONE *looks at HARRY – this is tricky.*

HERMIONE

Do you fancy a toffee? Don't tell Ron.

HARRY

You're changing the subject.

HERMIONE

I truly am. Toffee?

HARRY

Can't. We're off sugar at the moment.

Beat.

You know, you can get addicted to that stuff?

HERMIONE

What can I say? My parents were dentists, I was bound to rebel at some point. Forty is leaving it a little late, but . . . *(she smiles at her friend)* Look, you've just done a brilliant thing. You're certainly not being told off – I just need you

ACT ONE SCENE FIVE

to look at your paperwork every now and again, that's all. Consider this a gentle nudge – (HARRY scowls) from the Minister for Magic.

HARRY *hears the implication in her emphasis; he nods.*

How's Ginny? How's Albus?

HARRY

It seems I'm as good at fatherhood as I am at paperwork. How's Rose? How's Hugo?

HERMIONE *(with a grin)*

You know, Ron says he thinks I see more of my secretary Ethel *(she indicates off)* than him. Do you think there's a point where we made a choice – parent of the year or – Ministry official of the year? Go on. Go home to your family Harry, the Hogwarts Express is about to depart for another year – enjoy the time you've got left – and then come back here with a fresh head and get these files read.

HARRY

You really think this could all mean something?

HERMIONE *(with a smile)*

It could do. But if it does, we'll find a way to fight it, Harry. We always have.

She smiles once more – pops a toffee in her mouth and leaves the office. HARRY is left alone. He packs his bag. He walks out of the office and down a corridor. The weight of the world upon his shoulders. He walks, tired, into a telephone box. He dials 62442.

TELEPHONE BOX

Farewell, Harry Potter.

He ascends away from the Ministry of Magic.





ACT ONE SCENE SIX

HARRY AND GINNY POTTER'S HOUSE

ALBUS can't sleep. He is sitting at the top of the stairs. He hears voices below him. We hear HARRY's voice before he's revealed. An elderly man in a wheelchair is with him, AMOS DIGGORY.

HARRY

Amos, I understand, I really do – but I'm only just home and—

AMOS

I've tried to make appointments at the Ministry. They say 'Ah, Mr Diggory, we have an appointment for you, let's see, in two months.' I wait. Very patiently.

HARRY

—and coming to my house in the middle of the night – when my kids are just getting ready for their new year at school – it's not right.

AMOS

Two months pass, I receive an owl, 'Mr Diggory, I'm awfully sorry, but Mr Potter has been called away on urgent business, we're going to have to shift things around a little, are you available for an appointment in, let's see, two months' time.' And then it repeats again, and again . . . You're shutting me out.

ACT ONE SCENE SIX

HARRY

Of course I'm not. It's just, I'm afraid, as Head of the Department of Magical Law Enforcement I'm responsible

AMOS

There's plenty you're responsible for.

HARRY

Sorry?

AMOS

My son, Cedric, you do remember Cedric, don't you?

HARRY (*remembering Cedric hurts him*)

Yes, I remember your son. His loss—

AMOS

Voldemort wanted you! Not my son! You told me yourself, the words he said were 'kill the spare' The spare. My son, my beautiful son, was a spare.

HARRY

Mr Diggory, as you know, I sympathise with your efforts to memorialise Cedric but—

AMOS

A memorial? I am not interested in a memorial – not any more. I am an old man – an old, dying man – and I am here to ask you – beg you – to help me get him back.

HARRY *looks up, astonished.*

HARRY

Get him back? Amos, that's not possible.

AMOS

The Ministry has a Time-Turner does it not?

HARRY

The Time-Turners were all destroyed.

AMOS

The reason I'm here with such urgency is I've just heard rumour – strong rumour – that the Ministry seized an illegal Time-Turner from Theodore Nott and has kept it. For investigation. Let me use that Time-Turner. Let me have my son back.

PART ONE

There's a long, deadly pause. HARRY is finding this extremely difficult. We watch as ALBUS moves closer, listening.

HARRY

Amos, playing with time? You know we can't do that.

AMOS

How many people have died for the Boy Who Lived? I'm asking you to save one of them.

This hurts HARRY. He thinks, his face hardens.

HARRY

Whatever you've heard – the Theodore Nott story is a fiction, Amos. I'm sorry.

DELPHI

Hello.

ALBUS jumps a mile as DELPHI – twenty-something, determined and quirky – is revealed looking through the stairs at him.

Oh. Sorry. Didn't mean to startle. I used to be a big stair-listener myself. Sitting there. Waiting for someone to say something the tiniest bit interesting.

ALBUS

Who are you? Because this is sort of my house and . . .

DELPHI

I'm a thief of course. I'm about to steal everything you own. Give me your gold, your wand and your Chocolate Frogs! *(She looks fierce and then smiles.)* Either that or I'm Delphini Diggory. *(She ascends the stairs and sticks out a hand.)* Delphi. I look after him – Amos – well, I try. *(She indicates AMOS.)* And you are?

ALBUS *(rueful grin)*

Albus.

DELPHI

Of course! Albus Potter! So Harry is your dad? That's a bit wow isn't it?

ACT ONE SCENE SIX

ALBUS

Not really.

DELPHI

Ah. Have I just put my foot in it? It's what they used to say about me at school. Delphini Diggory – there isn't a hole she couldn't dig herself into.

ALBUS

They do all sorts with my name too.

Pause. She looks at him carefully.

AMOS

Delphi.

She makes to depart and then hesitates. She smiles at

ALBUS.

DELPHI

We don't choose who we're related to. Amos isn't just my patient, he's my uncle, it's part of the reason I took the job at Upper Flagley. But that's made it difficult. It's tough to live with people stuck in the past, isn't it?

AMOS

Delphi!

ALBUS

Upper Flagley?

DELPHI

St Oswald's Home for Old Witches and Wizards. Come see us some time. If you like.

AMOS

DELPHI!

She smiles and then trips as she travels down the stairs.

She enters the room with AMOS and HARRY in it. ALBUS watches her.

DELPHI

Yes, Uncle?

PART ONE

AMOS

Meet the once-great Harry Potter, now a stone-cold Ministry man. I will leave you in peace, sir. If peace is the right word for it. Delphi, my chair . . .

DELPHI

Yes, Uncle.

AMOS is pushed out of the room. HARRY is left, looking forlorn. ALBUS watches on, thinking, carefully.





ACT ONE SCENE SEVEN

HARRY AND GINNY POTTER'S HOUSE, ALBUS'S ROOM

ALBUS is sitting on the bed as the world goes on outside his door
Still against the constant motion outside. We hear a roar from JAMES
(from off).

GINNY

James, please, ignore your hair, and tidy that damn room . . .

JAMES

How can I ignore it? It's pink! I'm going to have to use my
Invisibility Cloak!

JAMES appears at the door, he has pink hair.

GINNY

That's not why your dad gave you that cloak!

LILY

Who's seen my Potions book?

GINNY

Lily Potter, don't think you're wearing those to school
tomorrow . . .

*LILY appears at ALBUS's door. She's wearing fairy wings
that flutter.*

LILY

I love them. They're fluttery.

PART ONE

She exits as HARRY appears in ALBUS's doorway. He looks through.

HARRY

Hi.

There's an awkward pause between them. GINNY appears in the doorway. She sees what's happening and stays a moment.

Just delivering a pre-Hogwarts gift – gifts – Ron's sent this ...

ALBUS

Okay, a love potion. Okay.

HARRY

I think it's a joke about – I don't know what. Lily got farting gnomes, James got a comb that's made his hair turn a shade of pink. Ron – well, Ron's Ron you know?

HARRY puts down ALBUS's love potion on his bed.

I also – this is from me ...

He reveals a small blanket. GINNY looks at it – she sees HARRY is trying, and then she softly walks away.

ALBUS

An old blanket?

HARRY

I thought a lot about what to give you this year. James well, James has been going on about the Invisibility Cloak since time itself, and Lily – I knew she'd love wings – but you. You're fourteen years old now, Albus, and I wanted to give you something which – meant something. This – is the last thing I had from my mum. The only thing. I was given to the Dursleys wrapped in it. I thought it had gone forever and then – when your Great Aunt Petunia died, hidden amongst her possessions, surprisingly, Dudley found this and he kindly sent it on to me, and ever since then – well,

ACT ONE SCENE SEVEN

any time I've wanted luck I've found it and just tried to hold it and I wondered if you . . .

ALBUS

Wanted to hold it too? Okay. Done. Let's hope it brings me luck. I certainly need some.

He touches the blanket.

But you should keep it.

HARRY

I think . . . believe – Petunia wanted me to have it, that's why she kept it and now I want you to have it from me. I didn't really know my mother – but I think she'd have wanted you to have it too. And maybe I could come find you – and it – on Hallow's Eve. I'd like to be with it on the night they died – and that could be good for the two of us . . .

ALBUS

Listen, I've got quite a lot of packing to do, and you undoubtedly have Ministry work coming out of your ears so . . .

HARRY

Albus, I want you to have the blanket.

ALBUS

And do what with it? Fairy wings make sense, Dad, Invisibility Cloaks, they also make sense – but this – really?

HARRY is slightly heartbroken. He looks at his son, desperate to reach out.

HARRY

Do you want a hand? Packing. I always loved packing. It meant I was leaving Privet Drive and going back to Hogwarts. Which was . . . well, I know you don't love it but . . .

ALBUS

For you, it's the greatest place on earth. I know. The poor orphan, bullied by his Uncle and Aunt Dursley—

PART ONE

HARRY

Albus, please – can we just—

ALBUS

traumatised by his cousin Dudley, saved by Hogwarts. I know it all, Dad. Blah blah blah.

HARRY

I'm not going to rise to your bait, Albus Potter.

ALBUS

The poor orphan who went on to save us all – so may I say – on behalf of wizarding kind. How grateful we are for your heroism. Should we bow now or will a curtsey do?

HARRY

Albus, please – you know, I've never wanted gratitude.

ALBUS

But right now I'm overflowing with it – it must be the kind gift of this mouldy blanket that did it . . .

HARRY

Mouldy blanket?

ALBUS

What did you think would happen? We'd hug. I'd tell you I always loved you. What? What?

HARRY (*finally losing his temper*)

You know what? I'm done with being made responsible for your unhappiness. At least you've got a dad. Because I didn't, okay?

ALBUS

And you think that was unlucky? I don't.

HARRY

You wish me dead?

ALBUS

No! I just wish you weren't my dad.

HARRY (*seeing red*)

Well, there are times I wish you weren't my son.

There's a silence. ALBUS nods. Pause. HARRY realises what he's said.

ACT ONE SCENE SEVEN

No, I didn't mean that . . .

ALBUS

Yes. You did.

HARRY

Albus, you just know how to get under my skin . . .

ALBUS

You meant it, Dad. And, honestly, I don't blame you.

There's a horrible pause.

You should probably leave me alone now.

HARRY

Albus, please . . .

ALBUS picks up the blanket and throws it. It collides with Ron's love potion, which spills all over the blanket and the bed, producing a small puff of smoke.

ALBUS

No luck or love for me, then.

ALBUS runs out of the room HARRY goes after him.

HARRY

Albus. Albus . . . please . . .





ACT ONE SCENE EIGHT

DREAM, HUT-ON-THE-ROCK

There's a LARGE BOOM. Then there's a LARGE CRASH. DUDLEY DURSLEY, AUNT PETUNIA and UNCLE VERNON are cowering behind a bed

DUDLEY DURSLEY

Mum, I don't like this.

AUNT PETUNIA

I knew we made a mistake coming here. Vernon. Vernon. There's nowhere we can hide. Not even a lighthouse is far enough away!

There's another LARGE BOOM.

UNCLE VERNON

Hold on. Hold on. Whatever it is, it's not coming in here.

AUNT PETUNIA

We're cursed! He's cursed us! The boy has cursed us! (*Seeing YOUNG HARRY.*) This is all your fault. Get back in your hole.

YOUNG HARRY flinches as UNCLE VERNON holds out his rifle.

UNCLE VERNON

Whoever's there I should warn you – I'm armed.

ACT ONE SCENE EIGHT

There's a MASSIVE SMASH. And the door falls off its hinges. HAGRID stands in the middle of the door. He looks at them all.

HAGRID

Couldn't make us a cup o' tea, could yeh? It's not been an easy journey.

DUDLEY DURSLEY

Look. At. Him.

UNCLE VERNON

Stand back. Stand back. Behind me, Petunia. Behind me, Dudley. I'll soon see this scarramanger off.

HAGRID

Scarrowhat? *(He picks up UNCLE VERNON's gun.)* Haven't seen one of these for a while. *(He twists the end of the gun and ties it in a knot.)* Oops-a-daisy. *(And then he gets distracted. He's seen YOUNG HARRY.)* Harry Potter.

YOUNG HARRY

Hello.

HAGRID

Las' time I saw yeh, yeh was only a baby. Yeh look a lot like yer dad, but yeh've got yer mum's eyes.

YOUNG HARRY

You knew my parents?

HAGRID

Where's me manners? A very happy birthday to yeh. Got summat fer yeh here – I mighta sat on it at some point, but it'll taste all right.

From inside his coat he pulls a slightly squashed chocolate cake with 'Happy Birthday Harry' written on it in green icing.

YOUNG HARRY

Who are you?

HAGRID *(laughing)*

True, I haven't introduced meself. Rubeus Hagrid, Keeper of

PART ONE

Keys and Grounds at Hogwarts. (*He looks around himself.*)
What about that tea then, eh? I'd not say no ter summat
stronger if yeh've got it, mind.

YOUNG HARRY
Hogwhere?

HAGRID
Hogwarts. Yeh'll know all about Hogwarts, o' course.

YOUNG HARRY
Er – no. Sorry.

HAGRID
Sorry? It's them as should be sorry! I knew yeh weren't
gettin' yer letters but I never thought yeh wouldn't even
know abou' Hogwarts, fer cryin' out loud! Did yeh never
wonder where yer parents learnt it all?

YOUNG HARRY
Learnt what?

HAGRID *turns menacingly towards* UNCLE VERNON.

HAGRID
Do you mean ter tell me, that this boy – this boy! – knows
nothin' abou' – about ANYTHING?

UNCLE VERNON
I forbid you to tell the boy anything more!

YOUNG HARRY
Tell me what?

HAGRID *looks at* UNCLE VERNON *and then at* YOUNG
HARRY.

HAGRID
Harry yer a wizard – yeh changed everything. Yer the
most famous wizard in the whole world.

*And then right from the back of the room and u hispering
around everyone, words said with an unmistakeable
voice. The voice of VOLDEMORT . . .*

Haaarry Pottttter . . .



ACT ONE SCENE NINE

HARRY AND GINNY POTTER'S HOUSE, BEDROOM

HARRY *wakes suddenly. Breathing deeply in the night.*

He waits a moment. Calming himself. And then he feels intense pain, in his forehead. In his scar. Around him Dark Magic moves.

GINNY

Harry . . .

HARRY

It's fine. Go back to sleep.

GINNY

Lumos.

The room is filled with light from her wand. HARRY looks at her.

A nightmare?

HARRY

Yes.

GINNY

About what?

HARRY

The Dursleys – well it started there – then it became something else.

Pause. GINNY looks at him – trying to work out where he is.

GINNY

Do you want a Sleeping Draught?

HARRY

No. I'll be fine. Go back to sleep.

GINNY

You don't seem fine.

HARRY says nothing

(Seeming his agitation.) It can't have been easy with Amos Diggory.

HARRY

The anger I can cope with, the fact he's right is harder. Amos lost his son because of me—

GINNY

That doesn't seem particularly fair on yourself—

HARRY

and there's nothing I can say nothing I can say to anyone - unless it's the wrong thing of course.

GINNY knows what or rather who he's referring to

GINNY

So that's what's upsetting you? The night before Hogwarts, it's never a good night if you don't want to go. Giving Al the blanket. It was a nice try.

HARRY

It went pretty badly wrong from there. I said some things Ginny . . .

GINNY

I heard.

HARRY

And you're still talking to me?

GINNY

Because I know that when the time is right you'll say sorry. That you didn't mean it. That what you said concealed - other things. You can be honest with him Harry . . . that's all he needs.

ACT ONE SCENE NINE

HARRY

I just wish he was more like James or Lily.

GINNY (*dryly*)

Yeah, maybe don't be that honest.

HARRY

No, I wouldn't change a thing about him . . . but I can understand them and . . .

GINNY

Albus is different and isn't that a good thing. And he can tell you know – when you're putting on your Harry Potter front. He wants to see the real you.

HARRY

'The truth is a beautiful and terrible thing, and should therefore be treated with great caution.'

GINNY *looks at him, surprised.*

Dumbledore.

GINNY

A strange thing to say to a child.

HARRY

Not when you believe that child will have to die to save the world.

HARRY *gasps again – and does all he can not to touch his forehead.*

GINNY

Harry. What's wrong?

HARRY

Fine. I'm fine. I hear you. I'll try to be—

GINNY

Does your scar hurt?

HARRY

No. No. I'm fine. Now, Nox that and let's get some sleep.

GINNY

Harry. How long has it been since your scar hurt?

PART ONE

HARRY turns to GINNY, *his face says it all.*

HARRY

Twenty-two years.





ACT ONE SCENE TEN

THE HOGWARTS EXPRESS

ALBUS *walks quickly along the busy train. He keeps his head down, trying to avoid attention.*

ROSE

Albus, I've been looking for you . . .

ALBUS

Me? Why?

ROSE isn't sure how to phrase what she has to say.

ROSE

Albus, it's the start of the fourth year, and so the start of a new year for us. I want to be friends again.

ALBUS

We never were friends.

ROSE

That's harsh! You were my best friend when I was six!

ALBUS

That was a long time ago.

He makes to walk away, she pulls him into an empty compartment.

ROSE

Have you heard the rumours? Big Ministry raid a few days ago. Your dad apparently was incredibly brave.

ALBUS

How do you always know about these things and I don't?

ROSE

Apparently he – the wizard they raided – Theodore Nott I think – had all sorts of artefacts that broke all sorts of laws including – and this has got them all gooey – an illegal Time-Turner. And quite a superior one at that.

ALBUS looks at ROSE, everything falling into place

ALBUS

A Time-Turner? My dad found a Time-Turner?

ROSE

Sh! Yes. I know. Great, right?

ALBUS

You're sure?

ROSE

Entirely.

ALBUS

Now I *have* to find Scorpius.

He walks down the train. ROSE follows, still determined to say her piece.

ROSE

Albus!

ALBUS turns decisively.

ALBUS

Who's told you that you have to talk to me?

ROSE (*sprung*)

Okay, maybe your mum owed my dad – but only because she's worried about you. And I just think—

ALBUS

Leave me alone, Rose.

SCORPIUS is sitting in his usual compartment. ALBUS enters first, ROSE still tailing him.

ACT ONE SCENE TEN

SCORPIUS

Albus! Oh hello Rose, what do you smell of?

ROSE

What do I *smell* of?

SCORPIUS

No, I meant it as a nice thing. You smell like a mixture of fresh flowers and fresh – bread.

ROSE

Albus, I'm here, okay? If you need me.

SCORPIUS (*digging desperately*)

I mean, nice bread, good bread, bread . . . what's wrong with bread?

ROSE walks away, shaking her head.

ROSE

What's wrong with bread!

ALBUS

I've been looking for you everywhere . . .

SCORPIUS

And now you've found me. Tada! I was hardly hiding. You know how I like to . . . get on early. Stops people staring. Shouting. Writing 'son of Voldemort' on my trunk. That one never gets old. She really doesn't like me does she?

ALBUS hugs his friend. With fierceness. They hold for a beat. SCORPIUS is surprised by this.

Okay. Hello. Um. Have we hugged before? Do we hug?

The two boys awkwardly dislocate.

ALBUS

Just a slightly weird twenty-four hours.

SCORPIUS

What's happened in them?

ALBUS

I'll explain later. We have to get off this train.

PART ONE

There's the sound of whistles from off. The train starts moving.

SCORPIUS

Too late. The train is moving. Hogwarts ahoy!

ALBUS

Then we have to get off a moving train.

TROLLEY WITCH

Anything from the trolley, dears?

ALBUS opens a window and makes to climb out.

SCORPIUS

A moving magical train.

TROLLEY WITCH

Pumpkin Pasty? Cauldron Cake?

SCORPIUS

Albus Severus Potter, get that strange look out of your eye.

ALBUS

First question. What do you know about the Triwizard Tournament?

SCORPIUS (*happy*)

Oooh, a quiz! Three schools pick three champions to compete in three tasks for one Cup. What's that got to do with anything?

ALBUS

You really are an enormous geek you know that?

SCORPIUS

Ya-huh.

ALBUS

Second question. Why has the Triwizard Tournament not been run in over twenty years?

SCORPIUS

The last competition included your dad and a boy called Cedric Diggory - they decided to win together but the Cup was a Portkey - and they were transported to Voldemort.

ACT ONE SCENE TEN

Cedric was killed. They cancelled the competition immediately after.

ALBUS

Good. Third question. Did Cedric need to be killed? Easy question, easy answer: No. The words Voldemort said were 'kill the spare'. The spare. He died only because he was with my father and my father couldn't save him – we can. A mistake has been made and we're going to right it. We're going to use a Time-Turner. We're going to bring him back.

SCORPIUS

Albus, for obvious reasons, I'm not a massive fan of Time-Turners . . .

ALBUS

When Amos Diggory asked for the Time-Turner my father denied they even existed. He lied to an old man who just wanted his son back – who just loved his son. And he did it because he didn't care . . . because he doesn't care. Everyone talks about all the brave things Dad did. But he made some mistakes too. Some big mistakes, in fact. I want to set one of those mistakes right. I want us to save Cedric.

SCORPIUS

Okay, whatever was holding your brain together seems to have snapped.

ALBUS

I'm going to do this, Scorpius. I need to do this. And you know as well as I do, I'll entirely mess it up if you don't come with me. Come on.

He grins. And then disappears ever up. SCORPIUS hesitates for a moment. He makes a face. But he knows what he has to do – what he's going to do – he hoists himself up and disappears after ALBUS.



ACT ONE SCENE ELEVEN

THE HOGWARTS EXPRESS, ROOF

The wind whistles from all angles and it's a fierce wind at that as a determined ALBUS and petrified SCORPIUS stand on the roof of a train.

SCORPIUS

Okay, now we're on the roof of a train, it's fast, it's scary, this has been great, I feel like I've learnt a lot about me, something about you, but—

ALBUS

As I calculate it we should be approaching the viaduct soon and then it'll be a short hike to St Oswald's Home for Old Witches and Wizards . . .

SCORPIUS

The what? The where? Look, I am as excited as you are to be a rebel for the first time in my life yay – train roof – fun – but now – oh.

SCORPIUS sees something he doesn't want to see.

ALBUS

The water will be an extremely useful back-up if our Cushioning Charm doesn't work.

SCORPIUS

Albus. The Trolley Witch.

ACT ONE SCENE ELEVEN

ALBUS

You want a snack for the journey?

SCORPIUS

No. Albus. The Trolley Witch is coming towards us.

ALBUS

No, she can't be, we're on top of the train . . .

SCORPIUS points ALBUS in the right direction, and now he can see the TROLLEY WITCH, who approaches nonchalantly. Pushing her trolley.

TROLLEY WITCH

Anything from the trolley, dears? Pumpkin Pasty?
Chocolate Frog? Cauldron Cake?

ALBUS

Oh.

TROLLEY WITCH

People don't know much about me. They buy my Cauldron Cakes – but they never really notice me. I don't remember the last time someone asked my name.

ALBUS

What is your name?

TROLLEY WITCH

I've forgotten. All I can tell you is that when the Hogwarts Express first came to be – Ottaline Gambol herself offered me this job . . .

SCORPIUS

That's – a hundred and ninety years. You've been doing this job for a hundred and ninety years?

TROLLEY WITCH

These hands have made over six million Pumpkin Pasties. I've got quite good at them. But what people haven't noticed about my Pumpkin Pasties is how easily they transform into something else . . .

She picks up a Pumpkin Pasty. She throws it like a grenade. It explodes.

PART ONE

And you won't believe what I can do with my Chocolate Frogs. Never. Never. Have I let anyone off this train before they reached their destination. Some have tried Sirius Black and his cronies, Fred and George Weasley. ALL HAVE FAILED. BECAUSE THIS TRAIN IT DOESN'T LIKE PEOPLE GETTING OFF IT . . .

The TROLLEY WITCH's hands transfigure into very sharp spikes. She smiles.

So please retake your seats for the remainder of the journey.

ALBUS

You were right, Scorpius. This train is magical.

SCORPIUS

At this precise moment in time, I take no pleasure in being right.

ALBUS

But I was also right – about the viaduct – that's water down there, time to try the Cushioning Charm.

SCORPIUS

Albus, this is a bad idea.

ALBUS

Is it? (*He has a moment's hesitation, then he realises the time for hesitation has passed.*) Too late now. Three. Two. One. Molliare!

He incants as he jumps.

SCORPIUS

Albus . . . Albus . . .

He looks down desperately after his friend. He looks at the approaching TROLLEY WITCH. Her hair wild. Her spikes particularly spiky.

Well, as fun as you clearly look, I have to go after my friend.

He pinches his nose, he jumps after ALBUS, incanting as he goes.

Molliare!



ACT ONE SCENE TWELVE

MINISTRY OF MAGIC, GRAND MEETING ROOM

The stage is flooded with wizards and witches. They rattle and chatter like all true wizards and witches can. Amongst them, GINNY, DRACO and RON. Above them, on a stage, HERMIONE and HARRY.

HERMIONE

Order. Order. Do I have to conjure silence? *(She pulls silence from the crowd using her wand.)* Good. Welcome to this Extraordinary General Meeting. I'm so pleased so many of you could make it. The wizarding world has been living in peace now for many years. It's twenty-two years since we defeated Voldemort at the Battle of Hogwarts and I'm delighted to say there is a new generation being brought up having known only the slightest conflict. Until now. Harry?

HARRY

Voldemort's allies have been showing movement for a few months now. We've followed trolls making their way across Europe, giants starting to cross the seas, and the werewolves – well, I'm distressed to say we lost sight of them some weeks ago. We don't know where they're going or who's encouraged them to move – but we are aware they are moving – and we are concerned what it might mean. So we're asking – if anyone has seen anything? Felt anything?

If you could raise a wand, we will hear everyone speak.
Professor McGonagall – thank you.

PROFESSOR MCGONAGALL

It did look like the Potions stores had been interfered with when we returned from summer break, but not a huge amount of ingredients were missing, some Boomslang skin and lacewing flies, nothing on the Restricted Register. We put it down to Peeves.

HERMIONE

Thank you, Professor. We shall investigate. *(She looks around the room.)* Nobody else? Fine, and gravest of all and this hasn't been the case since Voldemort – Harry's scar is hurting again.

DRACO

Voldemort is dead, Voldemort is gone.

HERMIONE

Yes, Draco, Voldemort is dead but these things all lead us to think that there is a possibility that Voldemort – or some trace of Voldemort – might be back.

This gets a reaction.

HARRY

Now this is difficult but we have to ask it to rule it out. Those of you with a Dark Mark . . . have you felt anything? Even a twinge?

DRACO

Back to being prejudiced against those with a Dark Mark are we, Potter?

HERMIONE

No, Draco. Harry is simply trying to—

DRACO

You know what this is about? Harry just wants his face back in the newspapers again. We've had rumours of Voldemort coming back from the *Daily Prophet* once a year every year—

ACT ONE SCENE TWELVE

HARRY

None of those rumours came from me!

DRACO

Really? Doesn't your wife edit the *Daily Prophet*?

GINNY steps towards him, outraged.

GINNY

The sports pages!

HERMIONE

Draco. Harry brought this matter to the attention of the Ministry ... and I, as Minister for Magic—

DRACO

A vote you only won because you are his friend.

RON is held back by GINNY as he charges at DRACO.

RON

Do you want a smack in the mouth?

DRACO

Face it – his celebrity impacts upon you all. And how better to get everyone whispering the Potter name again than with *(he does an impression of HARRY)* 'my scar is hurting, my scar is hurting'. And do you know what this all means – that the gossipmongers once again have an opportunity to defame my son with these ridiculous rumours about his parentage.

HARRY

Draco, no one is saying this has anything to do with Scorpius ...

DRACO

Well, I, for one, think this meeting a sham. And I'm leaving.

He walks out Others start to disperse after him.

HERMIONE

No. That's not the way ... come back. We need a strategy.



ACT ONE SCENE THIRTEEN

ST OSWALD'S HOME FOR OLD WITCHES AND WIZARDS

This is chaos. This is magic. This is St Oswald's Home for Old Witches and Wizards and it is as wonderful as you might hope.

Zimmer frames are conjured into life, knitting wool is enchanted into chaos, and male nurses are made to dance the tango.

These are people relieved of the burden of having to do magic for a reason – instead, these witches and wizards do magic for fun. And what fun they have.

ALBUS and SCORPIUS enter, looking around themselves, amused, and – let's face it – slightly scared.

ALBUS and SCORPIUS

Um, excuse me . . . Excuse me. EXCUSE ME!

SCORPIUS

Okay, so this place is wild.

ALBUS

We're looking for Amos Diggory.

There is suddenly total silence. Everything is instantly still. And slightly depressed.

WOOL WOMAN

And what you boys want with that miserable old sod?

DELPHI appears with a smile.

ACT ONE SCENE THIRTEEN

DELPHI

Albus! Albus! You came! How wonderful! Come and say
hello to Amos!





ACT ONE SCENE FOURTEEN

ST OSWALD'S HOME FOR OLD WITCHES AND
WIZARDS, AMOS'S ROOM

AMOS *looks at SCORPIUS and ALBUS, irritated. DELPHI watches the three of them.*

AMOS

So let me get this straight. You overhear a conversation – a conversation which was not meant for you to overhear – and you decide, without prompting – in fact, without leave – to interfere, and interfere hard, in someone else's business.

ALBUS

My father lied to you – I know he did – they do have a Time-Turner.

AMOS

Of course they do. You can move along now.

ALBUS

What? No. We're here to help.

AMOS

Help? What use could a pair of undersized teenagers be for me?

ALBUS

My father proved you don't have to be grown up to change the wizarding world.

ACT ONE SCENE FOURTEEN

AMOS

So I should allow you to get involved because you're a Potter? Relying on your famous name are you?

ALBUS

No!

AMOS

A Potter who is in Slytherin house – yes, I've read about you – and who brings a Malfoy with him to visit me – a Malfoy who may be a Voldemort? Who's to say you're not involved in Dark Magic?

ALBUS

But —

AMOS

Your information was obvious but the confirmation is useful. Your father did lie. Now leave. The pair of you. And stop wasting my time.

ALBUS (*with power and strength*)

No, you need to listen to me, you said it yourself – how much blood is on my father's hands. Let me help you change that. Let me help correct one of his mistakes. Trust me.

AMOS (*his voice raised*)

Did you not hear me, boy? I see no reason to trust you. So go. Now. Before I *make* you leave.

He raises his wand ominously. ALBUS looks at the wand he deflates – AMOS has crushed him.

SCORPIUS

Come on mate, if there's one thing we're good at, it's knowing where we're not wanted.

ALBUS is reluctant to leave. SCORPIUS pulls him by the arm. He turns and they walk away.

DELPHI

I can think of one reason why you should trust them, Uncle.

PART ONE

They stop.

They're the only ones volunteering to help. They're prepared to bravely put themselves at risk to return your son to your side. In fact, I'm pretty sure they put themselves at risk even getting here ...

AMOS

This is Cedric we're talking about ...

DELPHI

And – didn't you say yourself – having someone inside Hogwarts might be a *massive* advantage?

DELPHI kisses the top of AMOS's head. AMOS looks at DELPHI, and then turns to look at the boys.

AMOS

Why? Why do you want to put yourself at risk? What's in it for you?

ALBUS

I know what it is to be the spare. Your son didn't deserve to be killed, Mr Diggory. We can help you get him back.

AMOS (*finally showing emotion*)

My son – my son was the best thing that ever happened to me – and you're right it was an injustice – a gross injustice if you're serious ...

ALBUS

We're deadly serious.

AMOS

This is going to be dangerous.

ALBUS

We know.

SCORPIUS

Do we?

AMOS

Delphi – perhaps if you were prepared to accompany them?

DELPHI

If that would make you happy, Uncle.

ACT ONE SCENE FOURTEEN

She smiles at ALBUS, he smiles back.

AMOS

You do understand even getting the Time-Turner will risk your lives.

ALBUS

We're ready to put our lives at risk.

SCORPIUS

Are we?

AMOS (*gravely*)

I hope you have it in you.





ACT ONE SCENE FIFTEEN

HARRY AND GINNY POTTER'S HOUSE, KITCHEN

HARRY, RON, HERMIONE *and* GINNY sit eating together.

HERMIONE

I've told Draco again and again – no one in the Ministry is saying anything about Scorpius. The rumours aren't coming from us.

GINNY

I wrote to him – after he lost Astoria – to ask if there's anything we could do. I thought maybe – as he was such a good friend to Albus – maybe Scorpius might want to stay over part of the Christmas break or . . . My owl came back with a letter containing one simple sentence: 'Tell your husband to refute these allegations about my son once and for all.'

HERMIONE

He's obsessed.

GINNY

He's a mess – a grieving mess.

RON

And I'm sorry for his loss, but when he accuses Hermione of . . . well . . . (*he looks across at HARRY*) Of droopy drawers, like I say to her all the time, it could be nothing.

ACT ONE SCENE FIFTEEN

HERMIONE

Her?

RON

The trolls could be going to a party, the giants to a wedding, you could be getting bad dreams because you're worried about Albus, and your scar could be hurting because you're getting old.

HARRY

Getting old? Thanks, mate.

RON

Honestly, every time I sit down now I make an 'ooof' noise. An 'ooof'. And my feet – the trouble I'm having with my feet – I could write songs about the pain my feet give me maybe your scar is like that.

GINNY

You talk a lot of rubbish.

RON

I consider it my speciality. That and my range of Skiving Snackboxes. And my love for all of you. Even Skinny Ginny.

GINNY

If you don't behave, Ronald Weasley, I will tell Mum.

RON

You wouldn't.

HERMIONE

If some part of Voldemort survived, in whatever form, we need to be prepared. And I'm scared.

GINNY

I'm scared too.

RON

Nothing scares me. Apart from Mum.

HERMIONE

I mean it, Harry, I will not be Cornelius Fudge on this one. I will not stick my head in the sand. And I don't care how unpopular that makes me with Draco Malfoy.

PART ONE

RON

You never really were one for popularity were you?

HERMIONE shoots RON a withering look as she aims to hit him but RON jumps out of the way.

Missed.

GINNY wallops RON. RON winces.

Hit. A very solid hit.

Suddenly an owl is in the room. It swoops in low and drops a letter on Harry's plate.

HERMIONE

Bit late for an owl isn't it?

Harry opens the letter. Surprised.

HARRY

It's from Professor McGonagall.

GINNY

What does it say?

HARRY's face drops.

HARRY

Ginny, it's Albus -- Albus and Scorpius -- they never made it to school. They're missing!





ACT ONE SCENE SIXTEEN

WHITEHALL, CELLAR

SCORPIUS, *flanked by ALBUS and DELPHI, is squinting at a bottle.*

SCORPIUS

So we just take it?

ALBUS

Scorpius, do I really need to explain to you - uber geek and Potions expert - what Polyjuice does? Thanks to Delphi's brilliant preparation work, we are going to take this potion and be transformed, and thus disguised we will be able to enter the Ministry of Magic.

SCORPIUS

Okay, two points, one, is it painful?

DELPHI

Very - as I understand it.

SCORPIUS

Thank you. Good to know. Second point - do either of you know what Polyjuice tastes of? Because I've heard it tastes of fish, and if it does I will just vomit it back up. Fish doesn't agree with me. Never has. Never will.

DELPHI

Consider us warned. *(She takes a breath and knocks back the potion.)* It doesn't taste of fish. *(She begins to transform. It's agonising.)* Actually it tastes quite pleasant, yum. It is

PART ONE

painful but . . . (She burps, loudly.) Take it back. There is a – slight (She burps again and turns into HERMIONE.) Slight – overpowering – fishy residue.

ALBUS

Okay, that's – wow!

SCORPIUS

Double wow!

DELPHI/HERMIONE

This really doesn't feel how I – I even sound like her! Triple wow!

ALBUS

Right. Me next.

SCORPIUS

No. No way, José. If we're doing this, we're doing it (he puts on a pair of familiar-looking glasses with a smile) together.

ALBUS

Three. Two. One.

They swallow.

No, that's good (he's racked with pain). That's less good.

They both start to transform and it's agonising.

ALBUS turns into RON, SCORPIUS into HARRY.

The two look at each other. There's a silence.

ALBUS/RON

This is going to be slightly weird isn't it?

SCORPIUS/HARRY (full of drama – he's really enjoying this)

Go to your room. Go straight to your room. You've been an incredibly awful and bad son.

ALBUS/RON (with a laugh)

Scorpius . . .

SCORPIUS/HARRY (tossing his cloak over his shoulder)

It was your idea – I be him and you be Ron! I just want to have a little fun before I . . . (And then he burps loudly.) Okay, so that's utterly horrible.

ACT ONE SCENE SIXTEEN

ALBUS/RON

You know, he hides it well, but Uncle Ron's got a bit of a gut growing.

DELPHI/HERMIONE

We should go – don't you think?

They emerge on to the street. They enter a telephone box.

They dial 62442.

TELEPHONE BOX

Welcome, Harry Potter. Welcome, Hermione Granger.

Welcome, Ron Weasley.

They smile as the telephone box disappears into the floor.





ACT ONE SCENE SEVENTEEN

MINISTRY OF MAGIC, MEETING ROOM

HARRY, HERMIONE, GINNY and DRACO *pace around a small room. All four of them are wracked with worry.*

DRACO

Have we searched thoroughly beside the tracks?

HARRY

My department have searched once and are searching again.

DRACO

And the Trolley Witch is not able to tell us anything useful?

HERMIONE

The Trolley Witch is furious. She keeps talking about letting down Ottaline Gambol. She prides herself on her Hogwarts delivery record.

GINNY

Have there been any instances of magic reported by the Muggles?

HERMIONE

None so far. I have made the Muggle Prime Minister aware and he is filing what is known as a misper. Sounds like a spell. It isn't.

ACT ONE SCENE SEVENTEEN

DRACO

So now we're relying on Muggles to find our children? Have we told them about Harry's scar too?

HERMIONE tries to puncture the atmosphere that is developing.

HERMIONE

We're merely asking the Muggles to help. And who knows how Harry's scar might be involved but it's certainly a matter we're taking seriously. Our Aurors are currently investigating anyone involved in Dark Magic and

DRACO

This is *not* Death Eater-related.

HERMIONE

I'm not sure I share your confidence . . .

DRACO

I'm not confident, I'm right. The sort of cretins pursuing Dark Magic now. My son is a Malfoy, they wouldn't dare.

HARRY

Unless there's something new out there, something to—

GINNY

I agree with Draco — if this is a kidnap — taking Albus I understand, taking them both . . .

HARRY locks eyes with GINNY, it becomes clear what she wants him to say.

DRACO

And Scorpius is a follower not a leader despite everything I've tried to instil in him. So it's undoubtedly Albus who got him from that train and my question is, where would he take him?

GINNY

Harry, they've run away, you and I know it.

DRACO notices the couple staring at each other. He knows something is being communicated.

PART ONE

DRACO

Do you? Know it? What aren't you telling us?

There's a silence.

Whatever information you're concealing, I recommend you share it now.

HARRY

Albus and I had an argument, the day before last.

DRACO

And ...

HARRY hesitates and then makes brave eye contact with DRACO.

HARRY

And I told him that there were times when I wished he weren't my son.

There's another silence. A profoundly powerful one. And then DRACO takes a dangerous step towards HARRY.

DRACO

If anything happens to Scorpius ...

GINNY steps in between DRACO and HARRY.

GINNY

Don't throw around threats Draco, please don't do that.

DRACO (roar)

My son is missing!

GINNY (an equal roar)

So is mine!

He meets her look. There's real emotion in this room.

DRACO (lip curling, every inch his father)

If you need gold ... everything the Malfoys have ... he's my sole heir ... he's my – only family.

HERMIONE

The Ministry has plenty in reserve, thank you Draco.

ACT ONE SCENE SEVENTEEN

DRACO *makes to leave. He stops. He looks at HARRY.*

DRACO

I don't care what you did or who you saved, you are a constant curse on my family, Harry Potter.





ACT ONE SCENE EIGHTEEN

MINISTRY OF MAGIC, CORRIDOR

SCORPIUS/HARRY

And you're sure it's in there?

A GUARD walks past. SCORPIUS/HARRY and DELPHI/HERMIONE try to affect performances.

Yes Minister, I definitely think this is a matter for the Ministry to ponder at length, yes.

GUARD (*with a nod*)

Minister.

DELPHI/HERMIONE

Let's ponder it together.

The GUARD walks on, they let out a sigh of relief.

It was my uncle's idea to use the Veritaserum – we slipped it into a visiting Ministry official's drink. He told us that the Time-Turner had been kept and even told us where – the office of the Minister for Magic herself.

She indicates a door. Suddenly they hear a noise.

HERMIONE (*from off*)

Harry ... we should talk about it ...

HARRY (*from off*)

There's nothing to talk about.

ACT ONE SCENE EIGHTEEN

DELPHI/HERMIONE

Oh no.

ALBUS/RON

Hermione. And Dad.

The panic is instant and infectious.

SCORPIUS/HARRY

Okay. Hiding places. No hiding places. Anyone know any Invisibility Charms?

DELPHI/HERMIONE

Do we go – in her office?

ALBUS/RON

She'll be coming to her office.

DELPHI/HERMIONE

There's nowhere else.

She tries the door. She tries it again.

HERMIONE (*from off*)

If you don't talk to me or Ginny about it . . .

SCORPIUS/HARRY

Stand back. Alohomora!

He aims his wand at the door. The door swings open. He grins – delighted.

Albus. Block her. It has to be you.

HARRY (*from off*)

What is there to say?

ALBUS/RON

Me. Why?

DELPHI/HERMIONE

Well, it can't be either of us can it? We *are* them.

HERMIONE (*from off*)

What you said was obviously wrong – but there are more factors at play here than—

ALBUS/RON

But I can't . . . I can't . . .

PART ONE

There's a small kerfuffle and then ALBUS/RON ends up standing outside the door as HERMIONE and HARRY enter from off.

HARRY

Hermione, I'm grateful for your concern but there's no need—

HERMIONE

Ron?

ALBUS/RON

Surprise!!!

HERMIONE

What are you doing here?

ALBUS/RON

Does a man need an excuse to see his wife?

He kisses HERMIONE firmly.

HARRY

I should go . . .

HERMIONE

Harry. My point is whatever Draco says – the things you said to Albus . . . I don't think it'll do any of us any good for you to dwell on it . . .

ALBUS/RON

Oh, you're talking about how Harry said sometimes he wished I *(he corrects himself)* Albus weren't his son.

HERMIONE

Ron!

ALBUS/RON

Better out than in, that's what I say . . .

HERMIONE

He'll know . . . we all say stuff we don't mean. He knows that.

ALBUS/RON

But what if sometimes we say stuff we do mean . . . what then?

ACT ONE SCENE EIGHTEEN

HERMIONE

Ron, now's not the time, honestly.

ALBUS/RON

Of course it isn't. Bye, bye darling.

ALBUS/RON watches her go, hopeful she'll walk past her office and away. But of course she doesn't. He runs to block her before she enters through her door. He blocks her once, and then blocks her again, swinging his hips to do so.

HERMIONE

Why are you blocking the entrance to my office?

ALBUS/RON

I'm not. Blocking. Anything.

She again makes for the door, he blocks her again.

HERMIONE

You are. Let me into my room, Ron.

HERMIONE tries to dodge past him.

ALBUS/RON

Let's have another baby.

HERMIONE

What?

ALBUS/RON

Or if not another baby, a holiday. I want a baby or a holiday and I'm going to insist on it. Shall we talk about it later, honey? Maybe with a drink in the Leaky Cauldron? Love you.

HERMIONE thinks, she stares at him suspiciously and then looks again at her door. She relents.

HERMIONE

If there's another stink pellet in there then Merlin won't help you. Fine. We're due to update the Muggles anyway.

She exits. HARRY exits with her.

PART ONE

ALBUS/RON turns towards the door. She re-enters, this time, alone.

A baby – OR - a holiday? Some days you are off the scale you know that?

ALBUS/RON

It's why you married me isn't it? My puckish sense of fun.

She exits again. He starts to open the door but again she re-enters, he slams it closed.

HERMIONE

I can taste fish. I told you to stay away from those fish finger sandwiches.

ALBUS/RON

Right you are.

She exits. He checks she's gone and the relief floods out of him as he opens the door.





ACT ONE SCENE NINETEEN

MINISTRY OF MAGIC, HERMIONE'S OFFICE

SCORPIUS/HARRY and DELPHI/HERMIONE are waiting on the other side of HERMIONE's office door as ALBUS/RON enters – he slumps, exhausted.

ALBUS/RON

This is all too weird.

DELPHI/HERMIONE

You were impressive. Good blocking action.

SCORPIUS/HARRY

I don't know whether to high-five you or frown at you for kissing your aunt about five hundred times!

ALBUS/RON

Ron's an affectionate guy. I was trying to distract her, Scorpius. I did distract her.

SCORPIUS/HARRY

And then there's what your dad said . . .

DELPHI/HERMIONE

Boys . . . she will be back – we don't have long.

ALBUS/RON (to SCORPIUS/HARRY)

You heard that?

DELPHI/HERMIONE

Where would Hermione hide a Time-Turner? (She looks around the room and sees the bookcases.) Search the bookcases.

PART ONE

They start to search. SCORPIUS/HARRY looks at his friend, concerned.

SCORPIUS/HARRY

Why didn't you tell me?

ALBUS/RON

My dad says he wishes I weren't his son. Hardly a conversation starter is it?

SCORPIUS/HARRY tries to work out what to say.

SCORPIUS/HARRY

I know the – Voldemort thing isn't true – and – you know – but sometimes, I think I can see my dad thinking: how did I produce this?

ALBUS/RON

Still better than my dad. I'm pretty sure he spends most of his time thinking: how can I give him back?

DELPHI/HERMIONE tries to pull SCORPIUS/HARRY towards the bookcases.

DELPHI/HERMIONE

Maybe if we could concentrate on the matter at hand.

SCORPIUS/HARRY

My point is – there's a reason – we're friends, Albus – a reason we found each other, you know? And whatever this – adventure is about . . .

Then he spots a book on the shelf that makes him frown.

Have you seen the books on these shelves? There are some serious books here. Banned books. Cursed books.

ALBUS/RON

How to distract Scorpius from difficult emotional issues.
Take him to a library.

❧

ACT ONE SCENE NINETEEN

SCORPIUS/HARRY

All the books from the Restricted Section and then some.
Magick Moste Evile, Fifteenth-Century Fiends. Sonnets of a Sorcerer - that's not even allowed in Hogwarts!

ALBUS/RON

Shadows and Spirits. The Nightshade Guide to Necromancy.

DELPHI/HERMIONE

They are quite something aren't they ...

ALBUS/RON

The True History of the Opal Fire. The Imperius Curse and How to Abuse it.

SCORPIUS/HARRY

And look here. Whoah. *My Eyes and How to See Past Them* by Sybill Trelawney. A book on divination. Hermione Granger hates divination. This is fascinating. This is a find ...

He pulls the book from the shelf. And it falls open. And speaks.

BOOK

The first is the fourth, a disappointing mark
You'll find it in parked but not in park.

SCORPIUS/HARRY

Okay. A book that talks. Bit weird.

BOOK

The second is the less fair of those who walk on two legs.
Grubby, hairy a disease of the egg.
And the third is both a mountain to climb and a route to take.

ALBUS/RON

It's a riddle. It's giving us a riddle.

BOOK

A turn in the city, a glide through a lake.

DELPHI/HERMIONE

What have you done?

PART ONE

SCORPIUS/HARRY

I, uh, I opened a book. Something which has – in all my years on this planet – never been a particularly dangerous activity.

The books reach out and grab ALBUS/RON. He only just eludes their grasp.

ALBUS/RON

What is that?

DELPHI/HERMIONE (*excited*)

She's weaponised it. She's weaponised her library. This is where the Time-Turner will be. Solve the riddle and we'll find it.

ALBUS/RON

The first is a fourth. You'll find it in parked, not in park.
Ed – De—

SCORPIUS/HARRY

The second is a disease of the egg, the less fair of those who walk on two legs ...

DELPHI/HERMIONE (*effusively*)

Men! De – men – tors. We need to find a book on Dementors. (*She approaches the bookcase and then is surprised as it tries to swallow her.*) Albus!

ALBUS/RON rushes towards the bookcase but is too late as she's swallowed whole.

ALBUS/RON

Delphi! What is going on?

SCORPIUS/HARRY

Concentrate, Albus. Do what she said. Find a book on Dementors and be very careful.

ALBUS/RON

Here. *Domnating Dementors: A True History of Azkaban.*

ACT ONE SCENE NINETEEN

The book flues open and swings dangerously at SCORPIUS/HARRY, who has to dodge out of the way. He falls hard against a bookcase which attempts to consume him.

BOOK

I was born in a cage
But smashed it with rage
The Gaunt inside me
Riddled me free
Of that which would stop me to be.

ALBUS/RON

Voldemort.

DELPHI plunges through the books, back as herself.

DELPHI

Work faster!

She's pulled back in screaming.

ALBUS/RON

Delphi! Delphi!

He tries to grab her hand, but she's gone.

SCORPIUS/HARRY

She'd become herself again – did you notice?

ALBUS/RON

No! Because I was more worried about her being eaten by a bookcase! Find. Something. Anything on him.

He finds a book.

The Heir of Slytherin? Do you think?

He pulls the book from the shelf. it pulls back, he tries desperately to fight it, but ALBUS/RON is consumed by the bookcase.

SCORPIUS/HARRY

Albus? Albus!!

PART ONE

Before SCORPIUS/HARRY can reach him, ALBUS/RON is gone. He thinks a moment, full of doubt, and then realises this is his job to finish now.

Okay. Not that. Voldemort. Voldemort. Voldemort.

He scans the shelves.

Marvolo: *The Truth*, this must be ...

He pulls it open. Again it swings away, revealing a splintering light, and a deeper voice than previously heard.

BOOK

I am the creature you have not seen
I am you. I am me. The echo unforeseen.
Sometimes in front, sometimes behind,
A constant companion, for we are entwined.

ALBUS emerges from the books. As himself again.

SCORPIUS/HARRY

Albus ...

He tries to grab him. But the bookcase is too strong.

ALBUS

No. Just – THIIIIINK.

ALBUS is violently pulled back into the bookcase.

SCORPIUS/HARRY

But I can't ... an invisible echo, what is that? The only thing I'm good at is thinking and when I need to think – I can't.

The books pull him inside them; he's powerless. This is terrifying.

*There's silence. All of our three have been consumed.
There's nothing.*

Then BANG – a shower of books are released from the

ACT ONE SCENE NINETEEN

bookcase – and SCORPIUS re-emerges. Smashing the books aside.

SCORPIUS

No! You don't! Sybill Trelawney. No!!!

He looks around, sunk but full of energy.

This is all wrong. Albus! Can you hear me? All this for a frigging Time-Turner. Think, Scorpius. Think.

Books try and grab him but he eludes their grasp.

A constant companion. Sometimes behind. Sometimes in front. Hang on. I've missed it. Shadow. You're a shadow. *Shadows and Spirits.* It must be . . .

He climbs up the bookcase, which is horrifying as it rises up at him. Grabbing at him with his every step.

He pulls the book from the shelf. It comes out and the noise and chaos suddenly stop.

Is that—

Suddenly there's a smashing and ALBUS and DELPHI fall out of the shelves and down to the floor.

We beat it! We beat the library!

He raises his hands in triumph as ALBUS anxiously looks at DELPHI.

ALBUS

Delphi, are you . . . ?

DELPHI

Wow. Quite a ride.

ALBUS notices the book SCORPIUS is holding to his chest.

ALBUS

Is that . . . ? Scorpius? What's inside that book?

DELPHI

I think we should find out don't you?

PART ONE

SCORPIUS *opens the book. In the centre of it a spinning Time-Turner.*

Wow.

SCORPIUS

We've found the Time-Turner I never thought we'd get this far.

ALBUS

Mate, now we've got this, the next stop is saving Cedric. Our journey has only just begun.

SCORPIUS

Only just begun and it's almost half-killed us. Good. This is going to be good.

Whispers rise to a roar. And we cut to black.



INTERVAL



PART ONE
ACT TWO



ACT TWO SCENE ONE

DREAM, PRIVET DRIVE, CUPBOARD UNDER
THE STAIRS

YOUNG HARRY, *asleep in the cupboard under the stairs, is having a nightmare. He tosses and turns as he feels a dark presence around him.*

AUNT PETUNIA (*offstage*)

Harry. Harry. These pots aren't clean. THESE POTS ARE A DISGRACE. HARRY POTTER. Wake up.

YOUNG HARRY *wakes to see AUNT PETUNIA bearing down on him.*

YOUNG HARRY

Aunt Petunia. What time is it?

AUNT PETUNIA

Time enough. You know, when we agreed to take you in, we hoped we could improve you - build you - make you a decent human being. So I suppose it's only, ourselves we've got to blame that you've turned out - such a limp disappointment.

YOUNG HARRY

I try—

AUNT PETUNIA

Trying is not succeeding, though, is it? There are grease

PART ONE

smears on the glasses. There are scuff marks on the pots.
Now get up and go to the kitchen and get scrubbing.

He gets out of bed. There's a wet smear down the back of his trousers.

Oh no. Oh no. What have you done? You've wet the bed, again.

She pulls back the covers.

This is very unacceptable.

YOUNG HARRY

I'm . . . sorry, I think I was having a nightmare.

AUNT PETUNIA

You disgusting boy. Only animals wet themselves. Animals and disgusting little boys.

YOUNG HARRY

It was about my mum and dad. I think I saw them - I think I saw them -- die?

AUNT PETUNIA

And why would I have the slightest bit of interest in that?

YOUNG HARRY

There was a man shouting Adkava Ad-something Acabra Ad - and the noise of a snake hissing. I could hear my mum scream.

AUNT PETUNIA takes a moment to reset herself.

AUNT PETUNIA

If you were really reliving their death, all you'd hear would be a screech of brakes and a horrific thud. Your parents died in a car accident. You know that. I don't think your mother had even time to scream. Lord spare you the details more than that. Now strip those sheets, get in the kitchen and get scrubbing. I don't want to have to tell you again.

She exits with a bang.

And YOUNG HARRY is left holding the sheets.

ACT TWO SCENE ONE

And the stage contorts and trees rise as the dream twists into something else entirely.

Suddenly, from within the trees ALBUS appears and stands looking at YOUNG HARRY.

And then he's pulled hard away.

To be replaced by Parseltongue whispers reverberating around the theatre.

He's coming. He's coming.

Words said with an unmistakeable voice. The voice of VOLDEMORT . . .

Haaarry Pottttter . . .





ACT TWO SCENE TWO

HARRY AND GINNY POTTER'S HOUSE, STAIRCASE

HARRY *wakes in the darkness, breathing deeply. His exhaustion palpable, his fear overwhelming.*

HARRY
Lumos.

GINNY *enters, surprised by the light.*

GINNY
Okay . . . ?

HARRY
I was sleeping.

GINNY
You were.

HARRY
You weren't. Any – news? Any owls or . . . ?

GINNY *looks at him, tired and scared.*

GINNY
None.

HARRY
I was dreaming – I was under the stairs and then I – I heard him – Voldemort – so clearly.

ACT TWO SCENE TWO

GINNY

Voldemort?

HARRY

And then I saw – Albus. In red – he was wearing
Durmstrang robes.

GINNY

Durmstrang robes?

HARRY *thinks.*

HARRY

Ginny, I think I know where he is . . .





ACT TWO SCENE THREE

HOGWARTS, HEADMISTRESS'S OFFICE

HARRY and GINNY stand in PROFESSOR MCGONAGALL's office.

PROFESSOR MCGONAGALL

And we don't know where in the Forbidden Forest?

HARRY

I haven't had a dream like it for years. But Albus was there.
I know he was.

GINNY

We need to get searching as quickly as possible.

PROFESSOR MCGONAGALL

I can give you Professor Longbottom – his knowledge of
plants might be useful – and—

*Suddenly there is a rumble in the chimney. PROFESSOR
MCGONAGALL looks at it, concerned. Then HERMIONE
tumbles out.*

HERMIONE

Is it true? Can I help?

PROFESSOR MCGONAGALL

Minister – this is quite unexpected . . .

ACT TWO SCENE THREE

GINNY

That may be my fault – I persuaded them to put out an emergency edition of the *Daily Prophet*. Asking for volunteers.

PROFESSOR MCGONAGALL

Right. Very sensible. I expect . . . there will be quite a few.

RON bursts in. Coterred in soot. Wearing a gravy-stained dinner napkin.

RON

Have I missed anything – I couldn't work out which Floo to travel to. Ended up in the kitchen somehow. (*HERMIONE glares as he pulls the napkin off himself.*) What?

Suddenly there is another rumble in the chimney and DRACO comes down hard, surrounded by cascading soot and dust.

Everyone looks at him, surprised. He stands and brushes the soot off himself.

DRACO

Sorry about your floor, Minerva.

PROFESSOR MCGONAGALL

I dare say it's my fault for owning a chimney.

HARRY

Quite a surprise to see you, Draco. I thought you didn't believe in my dreams.

DRACO

I don't, but I do trust your luck. Harry Potter is always where the action is at. And I need my son back with me and safe.

GINNY

Then let's get to the Forbidden Forest and find them both.





ACT TWO SCENE FOUR

EDGE OF THE FORBIDDEN FOREST

ALBUS and DELPHI face each other, holding wands.

ALBUS

Expelliarmus!

DELPHI's wand flies through the air.

DELPHI

You're getting it now. You're good at this.

She takes her wand back from him.

In a posh voice.

'You're a positively disarming young man.'

ALBUS

Expelliarmus!

Her wand flies back again.

DELPHI

And we have a winner.

The two high-five.

ALBUS

I've never been good at spells.

ACT TWO SCENE FOUR

SCORPIUS *appears at the back of the stage. He looks at his friend talking to a girl – and part of him likes it and part of him doesn't.*

DELPHI

I was rubbish – and then something clicked. And it will for you too. Not that I'm a super witch or anything but I think you're becoming quite some wizard, Albus Potter.

ALBUS

Then you should stick around – teach me more—

DELPHI

Of course I'm sticking around, we're friends aren't we?

ALBUS

Yes. Yes. Definitely friends. Definitely.

DELPHI

Great. Wizzo!

SCORPIUS

What's wizzo?

SCORPIUS *steps forward decisively.*

ALBUS

Cracked the spell. I mean, it's pretty basic, but I was – well, I cracked it.

SCORPIUS *(over-enthusiastic, trying to join in)*

And I've found our way through to the school. Listen, are we sure this will work ...

DELPHI

Yes!

ALBUS

It's a brilliant plan. The secret to not getting Cedric killed is to stop him winning the Triwizard Tournament. If he doesn't win, he can't be killed.

SCORPIUS

And I understand that but ...

PART ONE

ALBUS

So we just need to mess up his chances supremely badly in task one. The first task is getting a golden egg from a dragon – how did Cedric distract the dragon –

DELPHI puts her hand in the air. ALBUS grins and points at her. These two are getting on really well now.

Diggory.

DELPHI

—by transfiguring a stone into a dog.

ALBUS

—well, a little Expelliarmus and he won't be able to do that.

SCORPIUS isn't enjoying the DELPHI-ALBUS double act.

SCORPIUS

Okay, two points, first point we're certain the dragon won't kill him?

DELPHI

It's always two points with him isn't it? Of course it won't. This is Hogwarts. They won't let damage happen to any of the champions.

SCORPIUS

Okay, second point – more significant point – we're going back without any knowledge of whether we can travel back afterwards. Which is exciting. Maybe we should just – try going back an hour, say, first and then ...

DELPHI

I'm sorry, Scorpius, we've no time to waste. Waiting here this close to the school is just too dangerous – I'm sure they'll be looking for you and ...

ALBUS

She's right.

DELPHI

Now, you're going to need to wear these—

ACT TWO SCENE FOUR

She pulls out two large paper bags. The boys pull out robes from them.

ALBUS

But these are Durmstrang robes.

DELPHI

My uncle's idea. If you are in Hogwarts robes people will expect to know who you are. But there are two other schools competing at the Triwizard Tournament – and if you're in Durmstrang robes – well, you can fade into the background, can't you?

ALBUS

Good thinking! Hang on, where are your robes?

DELPHI

Albus, I'm flattered, but I don't think I can pretend to be a student, do you? I'll just keep in the background, and pretend to be a – ooh, maybe I could pretend to be a dragon tamer. You're doing all the spell stuff anyway.

SCORPIUS looks at her and then at ALBUS.

SCORPIUS

You shouldn't come.

DELPHI

What?

SCORPIUS

You're right. We don't need you for the spell. And if you can't wear student robes – you're too big a risk. Sorry, Delphi, you shouldn't come.

DELPHI

But I have to – he's my cousin. Albus?

ALBUS

I think he's right. I'm sorry.

DELPHI

What?

ALBUS

We won't mess up.

PART ONE

DELPHI

But without me – you won't be able to work the Time-Turner.

SCORPIUS

You taught us how to use the Time-Turner.

DELPHI is really upset.

DELPHI

No. I won't let you do this . . .

ALBUS

You told your uncle to trust us. Now it's your turn. The school is close now. We should leave you here.

DELPHI looks at them both and takes a deep breath. She nods to herself and smiles.

DELPHI

Then go. But – just know this . . . today you get an opportunity few are given – today you get to change history – to change time itself. But more than all that, today you get the chance to give an old man his son back.

She smiles. She looks at ALBUS. She leans down and gently kisses him on both cheeks.

She walks away into the woodland. ALBUS stares after her.

SCORPIUS

She didn't kiss me – did you notice? (He looks at his friend.) Are you okay, Albus? You look a little pale. And red. Pale and red at the same time.

ALBUS

Let's do this.





ACT TWO SCENE FIVE

THE FORBIDDEN FOREST

The forest seems to grow bigger, thicker, and amongst the trees - people searching - looking for the missing wizards. But slowly people melt away until HARRY is left alone.

He hears something. He turns to his right.

HARRY

Albus? Scorpius? Albus?

And then he hears the sound of hooves. HARRY is startled.

He looks around for where the noise is coming from.

Suddenly BANE steps forward into the light. He is a magnificent centaur.

BANE

Harry Potter.

HARRY

Good. You still recognise me, Bane.

BANE

You've grown older.

HARRY

I have.

BANE

But not wiser. For you trespass on our land.

PART ONE

HARRY

I have always respected the centaurs. We are not enemies. You fought bravely at the Battle of Hogwarts. And I fought beside you.

BANE

I did my part. But for my herd, and our honour. Not for you. And after the battle, the forest was deemed centaur land. And if you're on our land without permission – then you are our enemy.

HARRY

My son is missing, Bane. I need help finding him.

BANE

And he is here? In our forest?

HARRY

Yes.

BANE

Then he is as stupid as you are.

HARRY

Can you help me Bane?

There's a pause. BANE looks down at HARRY imperiously.

BANE

I can only tell you what I know . . . but I tell you not for your benefit but for the benefit of my herd. The centaurs do not need another war.

HARRY

Neither do we. What do you know?

BANE

I've seen your son, Harry Potter. Seen him in the movements of the stars.

HARRY

You've seen him in the stars?

BANE

I can't tell you where he is. I can't tell you how you'll find him.

ACT TWO SCENE FIVE

HARRY

But you've seen something? You've divined something?

BANE

There is a black cloud around your son, a dangerous black cloud.

HARRY

Around Albus?

BANE

A black cloud that may endanger us all. You'll find your son again, Harry Potter. But then you could lose him forever.

He makes a sound like a horse's cry – and then makes hard away leaving a bewildered HARRY behind.

HARRY begins to search again – now with even more fervour.

HARRY

Albus! Albus!





ACT TWO SCENE SIX

EDGE OF THE FORBIDDEN FOREST

SCORPIUS and ALBUS round a corner to be faced with a gap in the trees . . .

A gap through which is visible . . . a glorious light . . .

SCORPIUS

And there it is . . .

ALBUS swallows as he sees it.

ALBUS

Hogwarts. Never seen this view of it before.

SCORPIUS

Still get a tingle, don't you? When you see it?

And revealed through the trees is HOGWARTS – a splendid mass of bulbous buildings and towers.

From the moment I first heard of it, I was desperate to go. I mean, Dad didn't much like it there but even the way he described it . . . From the age of ten I'd check the *Daily Prophet* first thing every morning – certain some sort of tragedy would have befallen it – certain I wouldn't get to go.

ALBUS

And then you got there and it turned out to be terrible after all.

ACT TWO SCENE SIX

SCORPIUS

Not for me.

ALBUS looks at his friend, shocked.

All I ever wanted to do was go to Hogwarts and have a mate to get up to mayhem with. Just like Harry Potter. And I got his son. How crazily fortunate is that.

ALBUS

But I'm nothing like my dad.

SCORPIUS

You're better. You're my best friend, Albus. And this is mayhem to the nth degree. Which is great, thumbs-up great, it's just – I have got to say – I don't mind admitting – I am a tiny bit – just a tiny bit scared.

ALBUS looks at SCORPIUS and smiles.

ALBUS

You're my best friend too. And don't worry – I have a good feeling about this.

We hear RON's voice from off – he's clearly in close proximity.

RON

Albus? Albus!

ALBUS turns towards it, scared.

ALBUS

But we've got to go – now.

ALBUS takes the Time-Turner from SCORPIUS – he presses down upon it and the Time-Turner begins to vibrate, and then explodes into a storm of movement.

And with it the stage starts to transform. The two boys look at it.

PART ONE

*And there is a giant whoosh of light. A smash of noise.
And time stops. And then it turns over, thinks a bit, and
begins spooling backwards, slow at first . . .
And then it speeds up.*





ACT TWO SCENE SEVEN

TRIWIZARD TOURNAMENT, EDGE OF THE FORBIDDEN FOREST, 1994

Suddenly everything is a riot of noise as a crowd consumes ALBUS and SCORPIUS.

And suddenly 'the greatest showman on earth' (his words, not ours) is on stage, using Sonorus to amplify his voice, and . . . well . . . he's having a ball.

LUDO BAGMAN

Ladies and gentlemen, boys and girls, I give you –
the greatest – the fabulous – the one – and the only
TRIWIZARD TOURNAMENT.

There's a loud cheer.

If you're from Hogwarts. Give me a cheer.

There's a loud cheer.

If you're from Durmstrang – give me a cheer.

There's a loud cheer.

AND IF YOU'RE FROM BEAUXBATONS GIVE ME A
CHEER.

There's a slightly limp cheer.

PART ONE

Slightly less enthusiastic from the French there.

SCORPIUS (smiling)

This has worked. That's Ludo Bagman.

LUDO BAGMAN

And there they are. Ladies and gentlemen – boys and girls – I present to you the reason why we're all here – THE CHAMPIONS. Representing Durmstrang, what eyebrows, what a gait, what a boy, there's nothing he won't try on a broomstick, it's Viktor Krazy Krum.

SCORPIUS and ALBUS (who are really getting into playing the Durmstrang students now)

Go go Krazy Krum. Go go Krazy Krum.

LUDO BAGMAN

From the Beauxbatons Academy – zut alors, it's Fleur Delacour!

There's some polite applause.

And from Hogwarts not one but two students; he makes us go all weaky at the kneesy, he's Cedric Delicious Diggory.

The crowd go wild.

And then the other – you know him as the Boy Who Lived, I know him as the boy who keeps surprising us all . . .

ALBUS

That's my dad.

LUDO BAGMAN

Yes, it's Harry Plucky Potter.

There's cheering. Particularly from a nervous-looking girl at the edge of the crowd – this is YOUNG HERMIONE (played by the same actress as plays ROSE). It is noticeable that the cheering for Harry is slightly less than that for Cedric.

And now – silence please all. The – first task. Retrieving a golden egg. From a nest of ladies and gentlemen, boys

ACT TWO SCENE SEVEN

and girls, I give you DRAGONS. And guiding the dragons – CHARLIE WEASLEY.

There are more cheers.

YOUNG HERMIONE

If you're going to stand so close I'd rather you didn't breathe on me quite so much.

SCORPIUS

Rose? What are you doing here?

YOUNG HERMIONE

Who's Rose? And what's happened to your accent?

ALBUS (*with a bad accent*)

Sorry. Hermione. He's got you mixed up with someone else.

YOUNG HERMIONE

How do you know my name?

LUDO BAGMAN

And with no time to lose, let's bring out our first champion – facing a Swedish Short-Snout, I give you CEDRIC DIGGORY!

A dragon roar distracts YOUNG HERMIONE, and ALBUS readies his wand.

And Cedric Diggory has entered the stage. And he seems ready. Scared but ready. He dodges this way. He dodges that. The girls swoon as he dives for cover. They cry as one: don't damage our Diggory, Mr Dragon.

SCORPIUS looks concerned.

SCORPIUS

Albus, something is going wrong. The Time-Turner, it's shaking.

A ticking begins, an incessant, dangerous, ticking. It's coming from the Time-Turner.

PART ONE

LUDO BAGMAN

And Cedric skirts left and he dives right – and he readies his wand – what has this young, brave, handsome man got up his sleeves now—

ALBUS (*extending his wand*)

Expelliarmus!

CEDRIC's wand is summoned to ALBUS's hand.

LUDO BAGMAN

—but no, what's this? Is it Dark Magic or is it something else entirely – Cedric Diggory is disarmed –

SCORPIUS

Albus, I think the Time-Turner – something is wrong . . .

The Time-Turner's ticking gets louder still.

LUDO BAGMAN

It's all going wrong for Diggors. This could be the end of the task for him. The end of the tournament.

SCORPIUS *grabs* ALBUS.

There's a crescendo in the ticking and a flash.

And time is turned back to the present, with ALBUS hollering in pain.

SCORPIUS

Albus! Did it hurt you? Albus are you—

ALBUS

What happened?

SCORPIUS

There must be some limit – the Time-Turner must have some kind of *time* limit . . .

ALBUS

Do you think we've done it? Do you think we've changed anything?

Suddenly the stage is invaded from all sides by HARRY, RON (who now has a side parting and whose wardrobe

ACT TWO SCENE SEVEN

choices have become rather more staid), GINNY and DRACO SCORPIUS looks at them all – and slips the Time-Turner back into his pocket. ALBUS looks at them rather more blankly – he's in a lot of pain.

RON

I told you. I told you I saw them.

SCORPIUS

I think we're about to find out.

ALBUS

Hello, Dad. Is something wrong?

HARRY looks at his son disbelievingly.

HARRY

Yes. You could say that.

ALBUS collapses on to the floor. HARRY and GINNY rush to help.





ACT TWO SCENE EIGHT

HOGWARTS, HOSPITAL WING

ALBUS is asleep in a hospital bed. HARRY sits, troubled, beside him. Above them is a picture of a concerned, kindly man. A picture keeping a careful eye on them both. HARRY rubs his eyes, stands and walks around the room, stretching his back.

And then he meets eyes with the painting. Which looks startled to be spotted. And HARRY looks startled back.

HARRY

Professor Dumbledore.

DUMBLEDORE

Good evening, Harry.

HARRY

I've missed you. Whenever I've dropped in on the Headmistress lately, your frame's been empty.

DUMBLEDORE

Ah, well, I do like to pop into my other portraits now and then. (*He looks at ALBUS.*) Will he be all right?

HARRY

He's been out twenty-four hours, mostly in order so Madam Pomfrey could reset his arm. She said it was the strangest thing . . . it's like it was broken twenty years ago and allowed to set in the 'most contrary' of directions. She says he'll be fine.

ACT TWO SCENE EIGHT

DUMBLEDORE

A difficult thing, I imagine, to watch your child in pain.

HARRY looks up at DUMBLEDORE, and then down at ALBUS.

HARRY

I've never asked how you felt about me naming him after you, have I?

DUMBLEDORE

Candidly, Harry, it seemed a great weight to place upon the poor boy.

HARRY

I need your help. I need your advice. Bane says Albus is in danger. How do I protect my son, Dumbledore?

DUMBLEDORE

You ask me, of all people, how to protect a boy in terrible danger? We cannot protect the young from harm. Pain must and will come.

HARRY

So I'm supposed to stand and watch?

DUMBLEDORE

No. You're supposed to teach him how to meet life.

HARRY

How? He won't listen.

DUMBLEDORE

Perhaps he's waiting for you to see him clearly.

HARRY frowns as he tries to digest this.

(With sensitivity.) It is a portrait's curse and blessing to . . . hear things. At the school, at the Ministry, I hear people talking . . .

HARRY

And what is the gossip about me and my son?

DUMBLEDORE

Not gossip. Concern. That you two are struggling. That he's difficult. That he is angry with you. I have formed the impression that – perhaps – you are blinded by your love for him.

PART ONE

HARRY

Blinded?

DUMBLEDORE

You must see him as he is, Harry. You must look for what's wounding him.

HARRY

Haven't I seen him as he is? What's wounding my son? (*He thinks.*) Or is it who's wounding my son?

ALBUS (*mumbles in his sleep*)

Dad . . .

HARRY

This black cloud, it's someone isn't it? Not something?

DUMBLEDORE

Ah really, what does my opinion matter any more? I am paint and memory, Harry, paint and memory. And I never had a son.

HARRY

But I need your advice.

ALBUS

Dad?

HARRY *looks at ALBUS and then back at DUMBLEDORE. But DUMBLEDORE is gone.*

HARRY

No, where have you gone now?

ALBUS

We're in – the hospital wing?

HARRY *turns his attention back to ALBUS.*

HARRY (*discombobulated*)

Yes. And you're – you will be fine. For recuperation, Madam Pomfrey wasn't sure what to prescribe and said you should probably eat lots of chocolate. Actually, do you mind if I have some? I've got something to tell you and I don't think you'll like it.

ACT TWO SCENE EIGHT

ALBUS looks at his dad, what does he have to say? He decides not to engage.

ALBUS

Okay. I think.

HARRY takes some chocolate. He eats a big chunk. ALBUS looks at his dad, confused.

Better?

HARRY

Much.

He holds out the chocolate to his son. ALBUS takes a piece. Father and son munch together.

The arm, how does it feel?

ALBUS flexes his arm.

ALBUS

It feels great.

HARRY (soft)

Where did you go Albus? I can't tell you what it did to us – your mum was worried sick . . .

ALBUS looks up, he is a great liar.

ALBUS

We decided we didn't want to come to school. We thought we could start again – in the Muggle world – we discovered we were wrong. We were coming back to Hogwarts when you found us.

HARRY

In Durmstrang robes?

ALBUS

The robes were . . . the whole thing – Scorpius and I – we didn't think.

HARRY

And why . . . why did you run? Because of me? Because of what I said?

PART ONE

ALBUS

I don't know. Hogwarts isn't actually that pleasant a place when you don't fit in.

HARRY

And did Scorpius – encourage you to – go?

ALBUS

Scorpius? No.

HARRY looks at ALBUS, trying to see almost an aura around him, thinking deeply.

HARRY

I need you to stay away from Scorpius Malfoy.

ALBUS

What? Scorpius?

HARRY

I don't know how you became friends in the first place, but you did – and now – I need you to—

ALBUS

My best friend? My only friend?

HARRY

He's dangerous.

ALBUS

Scorpius? Dangerous? Have you met him? Dad, if you honestly think he's the son of Voldemort—

HARRY

I don't know what he is, I just know you need to stay away from him. Bane told me—

ALBUS

Who's Bane?

HARRY

A centaur with profound divination skills. He said there's a black cloud around you and—

ALBUS

A black cloud?

ACT TWO SCENE EIGHT

HARRY

And I have very good reason to believe that Dark Magic is in a resurgence and I need to keep you safe from it. Safe from him. Safe from Scorpius.

ALBUS hesitates a moment, and then his face strengthens.

ALBUS

And if I won't? Stay away from him?

HARRY looks at his son, thinking quickly.

HARRY

There's a map. It used to be used for those wanting to get up to no good. Now we're going to use it to keep an eye – a permanent eye – on you. Professor McGonagall will watch your every movement. Any time you are seen together – she'll come flying – any time you attempt to leave Hogwarts – she'll fly. I expect you to go to your lessons, none of which you will now share with Scorpius, and between times, you will stay in the Gryffindor common room!

ALBUS

You can't make me go into Gryffindor! I'm Slytherin!

HARRY

Don't play games Albus, you know what house you are. If she finds you with Scorpius – I will fix you with a spell – which will allow me eyes and ears into your every movement, your every conversation. In the meantime, investigations will begin in my department as to his true heritage.

ALBUS *(starting to cry)*

But Dad – you can't – that's just not ...

HARRY

I thought for a long time I wasn't a good enough dad for you because you didn't like me. It's only now I realise that I don't need you to like me, I need you to obey me because I'm your dad and I do know better. I'm sorry, Albus. It has to be this way.



ACT TWO SCENE NINE

HOGWARTS, STAIRCASES

ALBUS *pursues HARRY across the stage.*

ALBUS

What if I run? I'll run.

HARRY

Albus, get back in bed.

ALBUS

I'll run away again.

HARRY

No. You won't.

ALBUS

I will – and this time I'll make sure Ron can't find us.

RON

Do I hear my name?

RON enters on a staircase, his side parting now super-aggressive, his robes just a little bit too short, his clothes now spectacularly staid.

ALBUS

Uncle Ron! Thank Dumbledore. If ever we needed one of your jokes it's now . . .

RON frowns, confused.

ACT TWO SCENE NINE

RON

Jokes? I don't know any jokes.

ALBUS

Of course you do. You run a joke shop.

RON (*now supremely confused*)

A joke shop? Well now. Anyway I'm pleased I caught you . . . I was going to bring some sweets – for a, uh, sort of, a, get well soon, but, uh . . . actually Padma – she thinks about things a lot more – deeply than I do – and she thought it'd be nicer for you to get something useful for school. So we got you a – set of quills. Yes. Yes. Yes. Look at these bad boys. Top of the range.

ALBUS

Who's Padma?

HARRY *frowns at* ALBUS.

HARRY

Your aunt.

ALBUS

I have an Aunt Padma?

RON

(*To* HARRY) Taken a Confundus Charm to the head, has he?
(*To* ALBUS) My wife, Padma. You remember. Talks slightly too close to your face, smells a bit minty. (*Leans in.*) Padma, mother of Panju! (*To* HARRY.) That's why I'm here, of course. Panju. He's in trouble again. I wanted to just send a Howler but Padma insisted I come in person. I don't know why. He just laughs at me.

ALBUS

But . . . you're married to Hermione.

Beat. RON *doesn't understand this at all.*

RON

Hermione? No. Nooooo. Merlin's beard.

PART ONE

HARRY

Albus has also forgotten that he was sorted into Gryffindor. Conveniently.

RON

Yes, well, sorry, old chap, but you're a Gryffindor.

ALBUS

But how did I get sorted into Gryffindor?

RON

You persuaded the Sorting Hat, don't you remember? Panju bet you that you couldn't get into Gryffindor if your life depended on it, so you chose Gryffindor to spite him. I can't blame you, (*dryly*) we'd all like to wipe the smile off his face sometimes wouldn't we? (*Terrified*) Please don't tell Padma I said that.

ALBUS

Who's Panju?

RON and HARRY stare at ALBUS.

RON

Bloody hell, you're really not yourself are you? Anyway, better go, before I'm sent a Howler myself.

He stumbles on, not even an inch of the man he was.

ALBUS

But that doesn't . . . make sense.

HARRY

Albus, whatever you're feigning, it isn't working, I will not change my mind.

ALBUS

Dad, you have two choices, either you take me to—

HARRY

No, you're the one with the choice Albus. You do this, or you get in deeper — much deeper — trouble, do you understand?

SCORPIUS appears on the other half of the stars. He is delighted when he sees ALBUS.

ACT TWO SCENE NINE

SCORPIUS

Albus? You're okay. That's fantastic.

HARRY walks dismissively past SCORPIUS.

HARRY

He's completely cured. And we've got to go.

ALBUS looks up at SCORPIUS and his heart breaks. He follows his dad – ignoring SCORPIUS's desperate glance as he does.

SCORPIUS

Are you mad at me? What's going on?

ALBUS stops and turns to SCORPIUS.

ALBUS

Did it work? Did any of it work?

SCORPIUS

No . . . but, Albus—

HARRY

Albus. Whatever gibberish you're talking, you need to stop it, now. This is your final warning.

ALBUS looks torn between his dad and his friend.

ALBUS

I can't, okay?

SCORPIUS

You can't what?

ALBUS

Just – we'll be better off without each other, okay?

*SCORPIUS looks after ALBUS as he walks away.
Heartbroken.*





ACT TWO SCENE TEN

HOGWARTS, HEADMISTRESS'S OFFICE

PROFESSOR MCGONAGALL *is full of unhappiness, HARRY is full of purpose, GINNY is not sure what she's supposed to be.*

PROFESSOR MCGONAGALL

I'm not sure this is what the Marauder's Map was intended for.

HARRY

If you see them together, then get to them as quickly as possible, and keep them separate.

PROFESSOR MCGONAGALL

Harry, are you sure this is the right decision? Because far be it from me to doubt the wisdom of the centaurs but Bane is an extremely angry centaur and . . . it's not beyond him to twist the constellations for his own ends.

HARRY

I trust Bane. Albus is to stay away from Scorpius. For his sake, and others'.

GINNY

I think what Harry means is . . .

HARRY (*with finality*)

The Professor knows what I mean.

GINNY *looks at HARRY, surprised that he'd talk to her that way.*

ACT TWO SCENE TEN

PROFESSOR MCGONAGALL

Albus has been checked by the greatest witches and wizards in the country and no one can find or sense a hex or a curse.

HARRY

And Dumbledore – Dumbledore said—

PROFESSOR MCGONAGALL

What?

HARRY

His portrait. We spoke. He said some things which made sense—

PROFESSOR MCGONAGALL

Dumbledore is dead, Harry. And I've told you before, portraits don't represent even half of their subjects.

HARRY

He said love had blinded me.

PROFESSOR MCGONAGALL

A headteacher's portrait is a memoir. It is supposed to be a support mechanism for the decisions I have to make. But I was advised as I took this job to not mistake the painting for the person. And you would be well-advised to do the same.

HARRY

But he was right. I see it now.

PROFESSOR MCGONAGALL

Harry, you've been put under enormous pressure, the loss of Albus, the search for him, the fears as to what your scar might mean. But trust me when I tell you, you are making a mistake—

HARRY

Albus didn't like me before. He might not like me again. But he will be safe. With the greatest respect, Minerva – you don't have children—

GINNY

Harry!

PART ONE

HARRY

—you don't understand.

PROFESSOR MCGONAGALL (*deeply hurt*)

I'd hope that a lifetime spent in the teaching profession would mean—

HARRY

This map will reveal to you where my son is at all times. I expect you to use it. And if I hear you don't — then I will come down on this school as hard as I can — using the full force of the Ministry — is that understood?

PROFESSOR MCGONAGALL (*bewildered by this vitriol*)

Perfectly.

GINNY looks at HARRY, unsure of what he's become. He doesn't look back.





ACT TWO SCENE ELEVEN

HOGWARTS, DEFENCE AGAINST THE DARK ARTS CLASS

ALBUS *enters the classroom, slightly unsure.*

HERMIONE

Ah yes. Our train absconder. Finally joining us.

ALBUS

Hermione?

He looks amazed. HERMIONE is standing at the front of the lesson.

HERMIONE

Professor Granger I believe is my name, Potter.

ALBUS

What are you doing here?

HERMIONE

Teaching. For my sins. What are you doing here? Learning I hope.

ALBUS

But you're . . . you're . . . Minister for Magic.

HERMIONE

Been having those dreams again have you Potter? Today we're going to look at Patronus Charms.

ALBUS (*amazed*)

You're our Defence Against the Dark Arts teacher?

PART ONE

There are titters.

HERMIONE

Losing patience now. Ten points from Gryffindor for stupidity.

POLLY CHAPMAN (*standing, full of affront*)

No. No. He's doing it deliberately. He hates Gryffindor and everyone knows it.

HERMIONE

Sit down Polly Chapman before this gets even worse. (POLLY sighs and then sits.) And I suggest you join her, Albus. And end this charade.

ALBUS

But you're not this mean.

HERMIONE

And that's twenty points from Gryffindor to assure Albus Potter that I am this mean.

YANN FREDERICKS

If you don't sit down right now, Albus . . .

ALBUS sits.

ALBUS

Can I just say—

HERMIONE

No, you can't. Just keep quiet Potter, otherwise you'll lose what limited popularity you already have. Now who can tell me what a Patronus is? No? No one. You really are a most disappointing bunch.

HERMIONE *smiles a thin smile. She really is quite mean.*

ALBUS

No. This is stupid. Where's Rose? She'll tell you that you're being ridiculous.

HERMIONE

Who's Rose? Your invisible friend?

ACT TWO SCENE ELEVEN

ALBUS

Rose Granger-Weasley! Your daughter! (*He realises.*) Of course . . . because you and Ron aren't married Rose—

There's giggling.

HERMIONE

How dare you! Fifty points from Gryffindor. And I assure you if anyone interrupts me again it'll be a hundred points . . .

She stares around the room. No one moves a muscle.

Good. A Patronus is a magical charm, a projection of all your most positive feelings and takes the shape of the animal with whom you share the deepest affinity. It is a gift of light. If you can conjure a Patronus, you can protect yourself against the world. Which, in some of our cases, seems like a necessity sooner rather than later.





ACT TWO SCENE TWELVE

HOGWARTS, STAIRCASES

ALBUS walks up a staircase. Looking around as he does.

He doesn't see anything. He exits. The staircases move in almost a dance.

SCORPIUS enters behind him. He thinks he's seen ALBUS, he realises he isn't there.

He slumps down to the floor as the staircase sweeps around.

MADAM HOOCH enters and walks up the staircase. At the top, she gestures for SCORPIUS to move.

He does. And slopes off – his abject loneliness clear.

ALBUS enters and walks up one staircase.

SCORPIUS enters and walks up another.

The staircases meet. The two boys look at each other.

Lost and hopeful – all at once.

And then ALBUS looks away and the moment is broken – and with it, possibly, the friendship.

And now the staircases part – the two look at each other – one full of guilt – the other full of pain – both full of unhappiness.





ACT TWO SCENE THIRTEEN

HARRY AND GINNY POTTER'S HOUSE, KITCHEN

GINNY and HARRY watch each other warily. There is an argument due, and both of them know it.

HARRY

This is the right decision.

GINNY

You almost sound convinced.

HARRY

You told me to be honest with him, but actually I needed to be honest with myself, trust what my heart was telling me . . .

GINNY

Harry, you have one of the greatest hearts of any wizard who ever lived, and I do not believe your heart told you to do this.

They hear a knock on the door.

Saved by the door.

She exits.

After a moment, DRACO enters, consumed by anger but hiding it well.

PART ONE

DRACO

I can't stay long. I won't need long.

HARRY

How can I help?

DRACO

I'm not here to antagonise you. But my son is in tears and I am his father and so I am here to ask why you would keep apart two good friends.

HARRY

I'm not keeping them apart.

DRACO

You've changed school timetables, you've threatened both teachers and Albus himself. Why?

HARRY looks at DRACO carefully and then turns away.

HARRY

I have to protect my son.

DRACO

From Scorpius?

HARRY

Bane told me he sensed a darkness around my son. Near my son.

DRACO

What are you implying, Potter?

HARRY turns and looks DRACO dead in the eye.

HARRY

Are you sure . . . are you really sure he's yours Draco?

There's a deadly silence.

DRACO

You take that back . . . right now.

But HARRY doesn't take it back. So DRACO takes his wand out.

ACT TWO SCENE THIRTEEN

HARRY

You do not want to do this.

DRACO

Yes I do.

HARRY

I don't want to hurt you, Draco.

DRACO

How interesting, because I do want to hurt you.

The two square up. And then release their wands.

DRACO and HARRY

Expelliarmus!

Their wands repel and then break apart.

DRACO

Incarcerous!

HARRY dodges a blast from DRACO's wand.

HARRY

Tarantallegra!

DRACO throws himself out of the way.

HARRY

You've been practising, Draco.

DRACO

And you've got sloppy, Potter. Densaugeo!

HARRY just manages to get out of the way.

HARRY

Rictusempra!

DRACO uses a chair to block the blast.

DRACO

Flipendo!

PART ONE

HARRY is sent twirling through the air. DRACO laughs.

Keep up, old man.

HARRY

We're the same age, Draco.

DRACO

I wear it better.

HARRY

Brachiabindo!

DRACO is bound tightly.

DRACO

That really the best you got? Emancipare!

DRACO releases his own binds.

Levicorpus!

HARRY has to throw himself out of the way.

Mobilicorpus! Oh, this is too much fun . . .

DRACO bounces HARRY up and down on the table. And then as HARRY rolls away, DRACO jumps on to the table – he readies his wand, but as he does HARRY hits him with a spell . . .

HARRY

Obscuro!

DRACO releases himself from his blindfold as soon as it hits.

The two square up – HARRY throws a chair.

DRACO ducks underneath it and slows the chair with his wand.


GINNY

I only left this room three minutes ago!

ACT TWO SCENE THIRTEEN

She looks at the mess of the kitchen. She looks at the chairs suspended in the air. She signals them back to the floor with her wand.

(Drier than dry.) What did I miss?





ACT TWO SCENE FOURTEEN

HOGWARTS, STAIRCASES

SCORPIUS *walks unhappily down a staircase.*

DELPHI *scurries in from the other side.*

DELPHI

So – technically – I shouldn't be here.

SCORPIUS

Delphi?

DELPHI

In fact, technically I'm endangering our entire operation . . . which is not . . . well, I'm not a natural risk-taker as you know. I've never been to Hogwarts. Pretty lax security here isn't there? And so many portraits. And corridors. And ghosts! This half-headless strange-looking ghost told me where I could find you, can you believe that?

SCORPIUS

You've never been to Hogwarts?

DELPHI

I was – unwell – as a child – for a few years. Other people got to go – I did not.

SCORPIUS

You were too – ill? I'm sorry, I didn't know that.

ACT TWO SCENE FOURTEEN

DELPHI

I don't advertise the fact – I prefer not to be seen as a tragic case, you know?

This registers with SCORPIUS. He looks up to say something but DELPHI suddenly ducks from view as a student walks past. SCORPIUS tries to look casual until the student passes.

Have they gone?

SCORPIUS

Delphi, maybe it is too dangerous for you to be here—

DELPHI

Well – someone's got to do something about this.

SCORPIUS

Delphi, none of it worked, time-turning, we failed.

DELPHI

I know. Albus owed me. The history books changed but not enough – Cedric still died. In fact, failing the first task only made him more determined to win the second.

SCORPIUS

And Ron and Hermione have gone completely skewwhiff – and I still haven't figured out why.

DELPHI

And that's why Cedric has to wait. It's all become quite confused and you're entirely right to be keeping hold of the Time-Turner, Scorpius. But what I meant was – someone's got to do something about the two of you.

SCORPIUS

Oh.

DELPHI

You're best friends. Every owl he sends I can feel your absence. He's destroyed by it.

SCORPIUS

Sounds like he's found a shoulder to cry on. How many owls has he sent you now?

PART ONE

DELPHI *smiles softly.*

Sorry. That's – I didn't mean – I just – don't understand what's going on. I've tried to see him, talk to him, but every time I do he runs off.

DELPHI

You know, I didn't have a best friend when I was your age. I wanted one. Desperately. When I was younger I even invented one but—

SCORPIUS

I had one of those too. Called Flurry. We fell out over the correct rules of Gobstones.

DELPHI

Albus needs you, Scorpius. That's a wonderful thing.

SCORPIUS

He needs me to do what?

DELPHI

That's the thing isn't it? About friendships. You don't know what he needs. You only know he needs it. Find him Scorpius. You two – you belong together.





ACT TWO SCENE FIFTEEN

HARRY AND GINNY POTTER'S HOUSE, KITCHEN

HARRY *and* DRACO sit far apart. GINNY stands between them.

DRACO

Sorry about your kitchen, Ginny.

GINNY

Oh, it's not my kitchen. Harry does most of the cooking.

There's a silence.

DRACO (*this is hard for him*)

I can't talk to him either. Scorpius. Especially since – Astoria has gone. I can't even talk about how losing her has affected him. As hard as I try, I can't reach him. You can't talk to Albus. I can't talk to Scorpius. That's what this is about. Not about my son being evil. Because as much as you might take the word of a haughty centaur, you know the power of friendship.

HARRY

Draco, whatever you may think—

DRACO

I always envied you them you know · Weasley and Granger. I had—

GINNY

Crabbe and Goyle.

PART ONE

DRACO

Two lunks who wouldn't know one end of a broomstick from another. You – the three of you – you shone you know? You liked each other. You had fun. I envied you those friendships more than anything else.

GINNY

I envied them too.

HARRY looks at GINNY, surprised.

HARRY

I need to protect him—

DRACO

My father thought he was protecting me. Most of the time. People say parenting is the hardest job in the world – they're wrong – growing up is. We all just forget how hard it was.

As hard as he tries to resist them, these words resonate with HARRY.

I think you have to make a choice – at a certain point – of the man you want to be. And I tell you that at that time you need a parent or a friend. And if you've learnt to hate your parent by then and you have no friends . . . then you're all alone. And being alone – that's so hard. I was alone. And it sent me to a truly dark place. For a long time. Tom Riddle was also a lonely child. You may not understand that Harry, but I do – and I think Ginny does too.

GINNY

He's right.

HARRY looks up at GINNY.

DRACO

Tom Riddle didn't emerge from his dark place. And so Tom Riddle became Lord Voldemort. Maybe the black cloud Bane saw was Albus's loneliness. His pain. His hatred.

ACT TWO SCENE FIFTEEN

Don't lose the boy. You'll regret it. And so will he. Because he needs you and Scorpius.

HARRY *looks at DRACO, he thinks.*

He opens his mouth to speak. He thinks.

GINNY

Harry. Will you get the Floo powder or shall I?





ACT TWO SCENE SIXTEEN

HOGWARTS, LIBRARY

SCORPIUS arrives in the library. He looks left and right. And then he sees ALBUS. And ALBUS sees him.

SCORPIUS

Hi.

ALBUS

Scorpius, I can't . . .

SCORPIUS

I know. You're in Gryffindor now. You don't want to see me now. But here I am anyway. Talking to you.

ALBUS

Well, I can't talk, so . . .

SCORPIUS

You have to. You think you can just ignore everything that's happened? The world has gone crazy, have you noticed?

ALBUS

I know, okay? Ron's gone strange. Hermione's a professor, it's all wrong but—

SCORPIUS

And Rose doesn't exist—

ACT TWO SCENE SIXTEEN

ALBUS

I know. Look, I don't understand everything, but you can't be here.

SCORPIUS

—because of what we did, Rose wasn't even born. Do you remember being told about the Triwizard Tournament Yule Ball? All the four Triwizard champions took a partner. Your dad took Parvati Patil, Viktor Krum took—

ALBUS

Hermione. And Ron got jealous and behaved like a prat.

SCORPIUS

Only he didn't. I found Rita Skeeter's book about them. And it's very different. Ron took Hermione to the ball.

ALBUS

What?

POLLY CHAPMAN

Ssshhh!

SCORPIUS looks at POLLY and drops his volume.

SCORPIUS

As friends. And they danced in a friendly way, and it was nice, and then he danced with Padma Patil and that was nicer, and they started dating and he changed a bit and then they got married and meanwhile Hermione became a—

ALBUS

—psychopath.

SCORPIUS

Hermione was supposed to go to that ball with Krum — do you know why she didn't? Because she had suspicions the two strange Durmstrang boys she met before the first task were somehow involved in the disappearance of Cedric's wand. She believed we, under Viktor's orders, cost Cedric the first task . . .

ALBUS

Wow.

SCORPIUS

And without Krum, Ron never got jealous and that jealousy was all-important and so Ron and Hermione stayed very good friends but never fell in love – never got married – *never had Rose.*

ALBUS calculates rapidly.

ALBUS

So that's why Dad's so – did he change too?

SCORPIUS

I'm pretty sure your dad is exactly the same. Head of Magical Law Enforcement. Married to Ginny. Three kids.

ALBUS

So why is he being such a—

A LIBRARIAN enters at the back of the room.

SCORPIUS

Have you heard me, Albus? This is bigger than you and your dad. Professor Croaker's law – the furthest someone can go back in time without the possibility of serious harm to the traveller or time itself is five hours. And we went back years. The smallest moment, the smallest change, it creates ripples. And we – we've created really bad ripples. Rose was never born because of what we did. Rose.

LIBRARIAN

Ssshhh!

ALBUS thinks quickly.

ALBUS

Fine, let's go back – fix it. Get Cedric and Rose back.

SCORPIUS

... is the wrong answer.

ALBUS

You've still got the Time-Turner, right? No one found it?

SCORPIUS takes it out of his pocket.

ACT TWO SCENE SIXTEEN

SCORPIUS

Yes, but . . .

ALBUS snatches it from his hand.

No. Don't . . . Albus. Don't you understand how bad things could get?

SCORPIUS grabs for the Time-Turner, ALBUS pushes him back, they wrestle inexpertly.

ALBUS

Things need fixing, Scorpius. Cedric still needs saving. Rose needs bringing back. We'll be more careful. Whatever Croaker says, trust me, trust us. We'll get it right this time.

SCORPIUS

No. We won't. Give it back, Albus! Give it back!

ALBUS

I can't. This is too important.

SCORPIUS

Yes it's too important for us. We're not good at this stuff. We'll get it wrong.

ALBUS

Who's saying that we'll get it wrong?

SCORPIUS

I say. Because that's *what we do*. We mess things up. We lose. We're losers, true and total losers. Haven't you realised that yet?

ALBUS finally gets the upper hand and pins SCORPIUS to the ground.

ALBUS

Well, I wasn't a loser before I met you.

SCORPIUS

Albus, whatever you've got to prove to your dad – this isn't the way—

PART ONE

ALBUS

I don't have anything to prove to my dad. I've got to save Cedric to save Rose. And maybe, without you holding me back, I can make a proper go of it.

SCORPIUS

Without me? Oh poor Albus Potter. With his chip on his shoulder. Poor Albus Potter. So sad.

ALBUS

What are you saying?

SCORPIUS (*exploding*)

Try my life! People look at you because your dad's the famous Harry Potter, saviour of the wizarding world. People look at me because they think my dad is Voldemort. Voldemort.

ALBUS

Don't even—

SCORPIUS

Can you even slightly imagine what that's like? Have you even ever tried? No. Because you can't see beyond the end of your nose. Because you can't see beyond the end of your stupid thing with your dad. He will always be Harry Potter, you know that right? And you will always be his son. And I know it's hard, and the other kids are awful but you have to learn to be okay with that, because – there are worse things, okay?

Beat.

There was a moment I was excited, when I realised time was different, a moment when I thought maybe my mum hadn't got sick. Maybe my mum wasn't dead. But no, turns out, she was. I'm still the child of Voldemort, without a mother, giving sympathy to the boy who doesn't ever give anything back. So I'm sorry if I've ruined your life because I tell you – you wouldn't have a chance of ruining mine – it was already ruined. You just didn't make it better. Because you're a terrible – the most terrible – friend.

ACT TWO SCENE SIXTEEN

ALBUS *digests this. He sees what he's done to his friend.*

PROFESSOR MCGONAGALL *(from off)*

Albus? Albus Potter. Scorpius Malfoy. Are you in there – together? Because I advise you not to be.

ALBUS *looks at SCORPIUS, he pulls a cloak from his bag.*

ALBUS

Quick. We need to hide.

SCORPIUS

What?

ALBUS

Scorpius, look at me.

SCORPIUS

That's the Invisibility Cloak? Isn't it James's?

ALBUS

If she finds us, we'll be forced apart forever. Please. I didn't understand. Please.

PROFESSOR MCGONAGALL *(from off, trying to give them every chance)*

I am about to enter.

PROFESSOR MCGONAGALL *comes into the room, the Marauder's Map in her hands. The boys disappear beneath the cloak. She looks around exasperated.*

Well, where have they – I never wanted this thing and now it's playing tricks on me.

She thinks. She looks back at the map. She identifies where they should be. She looks around the room. Objects move as the boys invisibly move past them. She sees where they're heading, she makes to block them. But they skirt around her.

A final falling book tells her what they're doing (and using).

Your father's cloak.

PART ONE

She looks back at the map, she looks at the boys. She thinks. She smiles to herself.

Well, if I didn't see you, I didn't see you.

She exits. The two boys remove the cloak. They sit in silence for a moment.

ALBUS

Yes, I stole this from James. He's remarkably easy to steal from, his trunk combination is the date he got his first broom. I've found the cloak made avoiding bullies easier.

SCORPIUS *nods.*

I'm sorry – about your mum. I know we don't talk about her enough – but I hope you know – I'm sorry – it's rubbish – what happened to her – to you.

SCORPIUS

Thanks.

ALBUS

My dad said – said that you were this dark cloud around me. My dad started to think – and I just knew I had to stay away, and if I didn't, Dad said he would –

SCORPIUS

Your dad thinks the rumours are true – I am the son of Voldemort?

ALBUS (*nods*)

His department are currently investigating it.

SCORPIUS

Good. Let them. Sometimes – sometimes I find myself thinking – maybe they're true too.

ALBUS

No. They're not true. And I'll tell you why. Because I don't think Voldemort is capable of having a kind son – and you're kind, Scorpius. To the depths of your belly, to the tips of your fingers. I truly believe Voldemort – Voldemort couldn't have a child like you.

ACT TWO SCENE SIXTEEN

Beat. SCORPIUS is moved by this.

SCORPIUS

That's nice – that's a nice thing to say.

ALBUS

And it's something I should have said a long time ago. And you don't – you couldn't – hold me back – you make me stronger – and when Dad forced us apart – without you—

SCORPIUS

I didn't much like my life without you in it either.

ALBUS

And I know I'll always be Harry Potter's son – and I will sort that out in my head – and I know compared to you my life is pretty good really and that he and I are comparatively lucky and—

SCORPIUS (*interrupting*)

Albus, as apologies go this is wonderfully fulsome, but you're starting to talk more about *you* than *me* again, so probably better to quit while you're ahead.

ALBUS smiles and stretches out a hand.

ALBUS

Friends?

SCORPIUS

Always.

SCORPIUS extends his hand, ALBUS pulls SCORPIUS up into a hug.

That's the second time you've done that.

The two boys break apart and smile.

ALBUS

But I'm pleased we had this argument because it's given me a really good idea.

SCORPIUS

About what?

PART ONE

ALBUS

It involves the second task. And humiliation.

SCORPIUS

You're still talking about going back in time? Have we been having the same conversation?

ALBUS

You're right – we are losers. We're brilliant at losing and so we should be using our own knowledge here. Our own powers. Losers are taught to be losers. And there's only one way to teach a loser – and we know that better than anyone – humiliation. We need to humiliate him. So in the second task that's what we'll do.

SCORPIUS thinks – for a long time – and then smiles.

SCORPIUS

That's a really good strategy.

ALBUS

I know.

SCORPIUS

I mean, quite spectacular. Humiliate Cedric to save Cedric. Clever. And Rose?

ALBUS

That I'm saving as a sparkly surprise. I can do it without you – but I want you there. Because I want us to do this together. Set things right together. So . . . will you come?

SCORPIUS

But, just a minute, isn't – wasn't – the second task took place in the lake and you're not allowed to leave the school building?

ALBUS grins.

ALBUS

Yes. About that . . . we need to find the girls' bathroom on the first floor.





ACT TWO SCENE SEVENTEEN

HOGWARTS, STAIRCASES

RON *is walking down the staircase, consumed, and then he sees HERMIONE and his expression changes entirely.*

RON
Professor Granger.

HERMIONE looks across, her heart leaps a bit too (though she won't admit it).

HERMIONE
Ron. What are you doing here?

RON
Panju got in a little trouble in Potions class. Was showing off of course and put the wrong thing with the wrong thing, and now he has no eyebrows and a rather large moustache, apparently. Which doesn't suit him. I didn't want to come but Padma says that when it comes to facial growths, sons need their fathers. Have you done something with your hair?

HERMIONE
Just combed it I suspect.

RON
Well . . . combing it suits you.

HERMIONE looks at RON slightly strangely.

PART ONE

HERMIONE

Ron, will you stop looking at me like that?

RON (*summoning confidence*)

You know, Harry's boy Albus – said to me the other day that he thought you and I were – married. Ha ha. Ha. Ha. Ridiculous, I know.

HERMIONE

Very ridiculous.

RON

He even thought we had a daughter. That'd be strange wouldn't it?

The two lock eyes. HERMIONE is the first to break away.

HERMIONE

More than strange.

RON

Exactly. We're – friends and that's all.

HERMIONE

Absolutely. Only – friends.

RON

Only - friends. Funny word – friends. Not that funny. Just a word really. Friends. Friend. Funny friend. You, my funny friend, my Hermione. Not that – not my Hermione, you understand – not MY Hermione – not MINE – you know, but ...

HERMIONE

I know.

There's a pause. Neither of them moves the smallest inch. Everything feels too important for movement. Then RON coughs.

RON

Well. Must get on. Sort Panju out. Teach him the finer arts of moustache grooming.

ACT TWO SCENE SEVENTEEN

He walks on, he turns, looks at HERMIONE. She looks back, he hurries on again.

Your hair really does very much suit you.





ACT TWO SCENE EIGHTEEN

HOGWARTS, HEADMISTRESS'S OFFICE

PROFESSOR MCGONAGALL is onstage on her own. She looks at the map. She frowns to herself. She taps it with her wand. She smiles to herself at a good decision made.

PROFESSOR MCGONAGALL
Mischief managed.

There's a rattling.

The whole stage seems to vibrate.

GINNY is the first through the fireplace, and then HARRY.

GINNY

Professor, I can't say that ever gets more dignified.

PROFESSOR MCGONAGALL

Potter. You're back. And you seem to have finally ruined my carpet.

HARRY

I need to find my son. We need to.

PROFESSOR MCGONAGALL

Harry, I've considered this and decided I want no part of it. Whatever you threaten, I—

HARRY

Minerva, I come here in peace, not war. I should never have spoken to you that way.

ACT TWO SCENE EIGHTEEN

PROFESSOR MCGONAGALL

I just don't think I can interfere in friendships and I believe—

HARRY

I need to say sorry to you and sorry to Albus, will you give me that chance?

DRACO arrives behind them with a bang of soot.

PROFESSOR MCGONAGALL

Draco?

DRACO

He needs to see his son, and I need to see mine.

HARRY

Like I say — peace — not war.

PROFESSOR MCGONAGALL studies his face, she sees the sincerity she needs to see. She takes the map back out of her pocket. She opens it up.

PROFESSOR MCGONAGALL

Well, peace is certainly something I can be part of.

She taps it with her wand. Sighs.

I solemnly swear that I'm up to no good.

The map is lit into action.

Well, they are together.

DRACO

In the girls' bathroom on the first floor. What on earth would they be doing there?





ACT TWO SCENE NINETEEN

HOGWARTS, GIRLS' BATHROOM

SCORPIUS and ALBUS enter a bathroom. In the centre of it is a large Victorian sink.

SCORPIUS

So let me get this right – the plan is Engorgement . . .

ALBUS

Yes. Scorpius, that soap if you may . . .

SCORPIUS fishes a soap out of the sink.

Engorgio!

He fires a bolt from his wand across the room. The soap blows up to four times its size.

SCORPIUS

Nice. Consider me engorgimpressed.

ALBUS

The second task was the lake task. They had to retrieve something which was stolen from them, which turned out to be—

SCORPIUS

—people they loved.

ALBUS

ACT TWO SCENE NINETEEN

Cedric used a Bubble-Head Charm to swim through the lake. All we do is follow him in there, and use Engorgement to turn him into something rather larger. We know the Time-Turner doesn't give us long, so we're going to be quick. Get to him and Engorgio his head and watch him float out of the lake - away from the task - away from the competition . . .

SCORPIUS

But - you still haven't told me how we're going to actually get to the lake . . .

*And then suddenly a jet of water emerges from the sink
and after it ascends a very wet* MOANING MYRTLE

MOANING MYRTLE

Whoah. That feels good. Never used to enjoy that. But when you get to my age, you take what you can . . .

SCORPIUS

Of course - you're a genius Moaning Myrtle . . .

MOANING MYRTLE *swoops down on to* SCORPIUS.

MOANING MYRTLE

What did you call me? Do I moan? Am I moaning now? *Am I? Am I?*

SCORPIUS

No.

MOANING MYRTLE

What's my name?

SCORPIUS

Myrtle.

MOANING MYRTLE

Exactly Myrtle. Myrtle Elizabeth Warren - a pretty name - my name. No need for the Moaning.

She giggles.

It's been a while. Boys. In my bathroom. In my girls' bathroom. Well, that's not right . . . but then again, I always

PART ONE

did have a soft spot for the Potters. And I was moderately partial to a Malfoy too. Now how can I help you pair?

ALBUS

You were there Myrtle – in the lake. They wrote about you. There must be a way out of these pipes.

MOANING MYRTLE

I've been everywhere. But where specifically were you thinking?

ALBUS

The second task. The lake task. In the Triwizard Tournament. Twenty-five years ago. Harry and Cedric.

MOANING MYRTLE

Such a shame the pretty one had to die. Not that your father is not pretty – but Cedric Diggory – you'd be amazed at how many girls I had to hear doing love incantations in this very bathroom . . . and the weeping after he was taken.

ALBUS

Help us Myrtle, help us get into that same lake.

MOANING MYRTLE

You think I can help you travel in time?

ALBUS

We need you to keep a secret.

MOANING MYRTLE

I love secrets. I won't tell a soul. Cross my heart and hope to die. Or – the equivalent. For ghosts. You know.

ALBUS *nods at SCORPIUS, who reveals the Time-Turner.*

ALBUS

We can travel in time. You're going to help us travel the pipes. We're going to save Cedric Diggory.

MOANING MYRTLE (*grins*)

Well, that sounds like fun.

ALBUS

And we've no time to lose.

ACT TWO SCENE NINETEEN

MOANING MYRTLE

This very sink. This very sink empties directly into the lake. It breaks every bylaw but this school has always been antiquated. Dive in and you will be piped straight to it.

ALBUS pulls himself into the sink, dumping his cloak as he does. SCORPIUS copies.

ALBUS hands SCORPIUS some green foliage in a bag.

ALBUS

Some for me and some for you.

SCORPIUS

Gillyweed? We're using Gillyweed? To breathe under water?

ALBUS

Just like my dad did. Now, are you ready?

SCORPIUS

Remember, this time, we can't be caught out by the clock ...

ALBUS

Five minutes, that's all we allow for, before we get pulled back to the present.

SCORPIUS

Tell me this is all going to be okay.

ALBUS (*grinning*)

It's all going to be entirely okay. Are you ready?

ALBUS takes the Gillyweed and disappears down.

SCORPIUS

No, Albus – Albus –

He looks up, he and MOANING MYRTLE are alone.

MOANING MYRTLE

I do like brave boys.

SCORPIUS (*a little bit scared, a tiny bit brave*)

Then I'm entirely ready. For whatever comes.

He takes the Gillyweed and disappears down.

PART ONE

MOANING MYRTLE *is left alone onstage.*

*There is a giant whoosh of light and smash of noise.
And time stops. And then it turns over, thinks a bit, and
begins spooling backwards . . .*

The boys are gone.

HARRY *appears at a run, a deep frown on his face, behind
him DRACO, GINNY and PROFESSOR MCGONAGALL.*

HARRY

Albus . . . Albus . . .

GINNY

He's gone.

They find the boys' cloaks on the ground.

PROFESSOR MCGONAGALL *(consulting the map)*

He's disappeared. No, he's travelling under Hogwarts
grounds, no, he's disappeared—

DRACO

How is he doing this?

MOANING MYRTLE

He's using a rather pretty trinket thingy.

HARRY

Myrtle!

MOANING MYRTLE

Oops, you caught me. And I was trying so hard to hide.
Hello, Harry. Hello, Draco. Have you been bad boys again?

HARRY

What trinket is he using?

MOANING MYRTLE

I think it was a secret, but I could never keep anything
from you Harry. How is it you've grown handsomer and
handsomer as you've aged?

HARRY

My son is in danger. I need your help. What are they doing
Myrtle?

ACT TWO SCENE NINETEEN

MOANING MYRTLE

He's after saving a dishy boy. A certain Cedric Diggory.

HARRY immediately realises what's happened, and is horrified.

PROFESSOR MCGONAGALL

But Cedric Diggory died years ago ...

MOANING MYRTLE

He seemed quite confident he could get around that fact.
He's very confident Harry, just like you.

HARRY

He heard me talking – to Amos Diggory ... could he
have ... the Ministry's Time-Turner. No, that's impossible.

PROFESSOR MCGONAGALL

The Ministry has a Time-Turner? I thought they were
destroyed?

MOANING MYRTLE

Isn't everyone so naughty?

DRACO

Can someone please explain what's going on?

HARRY

Albus and Scorpius are not disappearing and reappearing –
they're travelling. Travelling in time.





ACT TWO SCENE TWENTY

TRIWIZARD TOURNAMENT, LAKE, 1995

LUDO BAGMAN

Ladies and gentlemen, boys and girls, I give you --
the greatest -- the fabulous -- the one -- and the only
TRIWIZARD TOURNAMENT! If you're from Hogwarts.
Give me a cheer.

There's a loud cheer.

*And now ALBUS and SCORPIUS are swimming through
the lake. Descending through the water with graceful
ease.*

If you're from Durmstrang -- give me a cheer.

There's a loud cheer.

AND IF YOU'RE FROM BEAUXBATONS GIVE ME A
CHEER.

There's a slightly less limp cheer.

The French are getting into this.

And they're off . . . Viktor's a shark, of course he is, Fleur
looks remarkable, ever plucky Harry is using Gillyweed,
clever Harry, very clever -- and Cedric -- well, Cedric, what
a treat ladies and gentlemen, Cedric is using a Bubble

ACT TWO SCENE TWENTY

Charm to cruise through the lake.

CEDRIC DIGGORY approaches them through the water, a bubble over his head. ALBUS and SCORPIUS raise their wands together and fire an Engorgement Charm through the water.

He turns and looks at them confused. And it hits him. And around him the water glows gold.

And then CEDRIC starts to grow – and grow again – and grow some more.

He looks around himself – entirely panicked. And the boys watch as CEDRIC ascends helplessly through the water.

But no, what's this . . . Cedric Diggory is ascending out of the water and seemingly out of the competition. Oh, ladies and gentlemen, we don't have our winner but we certainly have our loser. Cedric Diggory is turning into a balloon and this balloon wants to fly. Fly, ladies and gentlemen, fly. Fly out of the task and out of the tournament and – oh my, it gets wilder still, around Cedric fireworks explode declaiming – 'Ron loves Hermione' – and the crowd love that – oh, ladies and gentlemen, the look on Cedric's face. It's quite some picture, it's quite some sight, it's quite some tragedy. This is a humiliation, there's no other word for it.

And ALBUS smiles widely and high-fives SCORPIUS in the water.

And ALBUS points up, and SCORPIUS nods, and they start to swim ever upward. And as CEDRIC ascends people start to laugh, and everything changes.

The world becomes darker. The world becomes almost black in fact.

And there's a flash. And a bang. And the Time-Turner ticks to a stop. And we're back in the present.

SCORPIUS suddenly emerges, shooting up through the water. And he's triumphant.

PART ONE

SCORPIUS

Wooooo – hooooooo!

He looks around, surprised. Where's Albus? He puts his arms into the air.

We did it!

He waits another beat.

Albus?

Albus still doesn't emerge. SCORPIUS treads water, he thinks and then he ducks back into the water

He emerges back up again. Now thoroughly panicked. He looks around.

Albus . . . ALBUS . . . ALBUS.

And there's a whisper in Parseltongue Which travels fast around the audience. He's coming. He's coming. He's coming.

DOLORES UMBRIDGE

Scorpius Malfoy. Get out of the lake. Get out of the lake. Right now.

She pulls him out of the water.

SCORPIUS

Miss. I need help. Please, Miss.

DOLORES UMBRIDGE

Miss? I'm Professor Umbridge, the Headmistress of your school, I'm no Miss.

SCORPIUS

You're the Headmistress? But I . . .

DOLORES UMBRIDGE

I am the Headmistress and however important your family may be – it doesn't give you an excuse to dilly-dally, to mess about.

ACT TWO SCENE TWENTY

SCORPIUS

There's a boy in this lake. You need to get help. I'm looking for my friend, Miss. Professor. Headmaster. One of Hogwarts's students, Miss. I'm looking for Albus Potter.

DOLORES UMBRIDGE

Potter? Albus Potter? There's no such student. In fact, there hasn't been a Potter at Hogwarts for years – and that boy didn't turn out so well. Not so much rest in peace, Harry Potter, more rest in perpetual despair. Total troublemaker.

SCORPIUS

Harry Potter's dead!

Suddenly from around the auditorium, the feel of a breath of the wind. Some black robes arise around people. Black robes that become black shapes. That become Dementors.

Flying Dementors through the auditorium. These black deadly shapes, these black deadly forces. They are everything to be feared. And they suck the spirit from the room.

The wind continues. This is Hell. And then right from the back of the room and whispering around everyone. Words said with an unmistakeable voice. The voice of
VOLDEMORT . . .

Haaarry Pottttter . . .

Harry's dream has come to life.

DOLORES UMBRIDGE

Have you swallowed something funny in there? Become a Mudblood without any of us noticing? Harry Potter died over twenty years ago as part of that failed coup on the school – he was one of those Dumbledore terrorists we bravely overthrew at the Battle of Hogwarts. Now come along – I don't know what game you're playing but you're upsetting the Dementors and entirely ruining Voldemort Day.

PART ONE

*And the Parseltongue whispers grow louder and louder.
Grow monstrously loud. And giant banners with snake
symbols upon them descend over the stage.
And SCORPIUS is at the horrified heart of it all.*

SCORPIUS

Voldemort Day?

We cut to black.



END OF PART ONE

PART TWO



PART TWO
ACT THREE



ACT THREE SCENE ONE

HOGWARTS, HEADMISTRESS'S OFFICE

And now we're firmly in a reworked world.

And it is a world of darkness.

There is a coating of ash over the Earth – which gives it a pallor of uncertainty and dread.

This is reflected in the staging – in the music – but above all else in the tone of the choices we make.

HARRY is dead. VOLDEMORT lives and rules. Nothing is as it should be.

SCORPIUS enters the office of DOLORES UMBRIDGE. He is dressed in darker, blacker robes. He has a pensive look on his face. He is aware of danger from all sides and remains coiled and alert throughout.

DOLORES UMBRIDGE

Scorpius. Thank you so much for coming to see me.

SCORPIUS

Headmistress.

DOLORES UMBRIDGE

Scorpius, I've thought for a long time that you have Head Boy potential, as you know. Pure-blooded, a natural leader, wonderfully athletic . . .

SCORPIUS

Athletic?

PART TWO

DOLORES UMBRIDGE

No need to be modest, Scorpius. I've seen you on the Quidditch pitch, there's rarely a Snitch you don't catch. You are a highly valued student. Valued by the faculty. Valued especially by me. I've positively glowed about you in dispatches to the Augurey. Our work together, flushing out the more dilettante students has made this school a safer – purer – place.

SCORPIUS

Has it?

There is the sound of a scream from off. SCORPIUS turns towards it. But he dismisses the thought. He must and he will control himself.

DOLORES UMBRIDGE

But in the three days since I found you in that lake on Voldemort Day, you've become . . . odder and odder – in particular, this sudden obsession with Harry Potter . . .

SCORPIUS

I don't . . .

DOLORES UMBRIDGE

Questioning everyone you can about the Battle of Hogwarts. How Potter died. Why Potter died. And this ludicrous fascination with Cedric Diggory. Scorpius – we've checked you for hexes and curses – there were none we can see – so I'm asking if there's anything I can do – to restore you to what you were . . .

SCORPIUS

No. No. Consider me restored. Temporary aberration. That's all.

DOLORES UMBRIDGE

So we can continue our work together?

SCORPIUS

We can.

ACT THREE SCENE ONE

She puts her hand to her heart, and touches her wrists together.

DOLORES UMBRIDGE

For Voldemort and Valour.

SCORPIUS (*trying to copy*)

For – um – yes.





ACT THREE SCENE TWO

HOGWARTS, GROUNDS

And now the stage begins to spin and SCORPIUS spins with it, looking for something – anything – to answer the mess he's in.

KARL and YANN are full of vim and vigour. They approach SCORPIUS hard.

KARL JENKINS

Hey Scorpion King.

SCORPIUS is high-fived. It's painful, he takes it.

YANN FREDERICKS

We're still on right, tomorrow night?

KARL JENKINS

Because we are ready to spill some proper Mudblood guts.

They exit.

POLLY CHAPMAN

Scorpius.

POLLY CHAPMAN is standing on the stairs, SCORPIUS whirls towards her.

SCORPIUS

Polly Chapman?

ACT THREE SCENE TWO

POLLY CHAPMAN

Shall we cut to it? I know everyone is waiting to know who you're going to ask because, you know, you need to ask someone and I've been asked by three people already and I know I'm not alone in refusing them all. In case, you know, you were to ask me.

SCORPIUS

Right.

POLLY CHAPMAN

Which would be great. If you were interested. Which rumour is – you are. And I just want to make clear – at this moment – that I am also interested. And that isn't a rumour. That's a – f-a-c-t – fact.

SCORPIUS

That's um – great, but – what are we talking about?

POLLY CHAPMAN

The Blood Ball of course – who you – the Scorpion King, are taking to the Blood Ball.

SCORPIUS

You – Polly Chapman – want me to take you to a ball?

There is the sound of screaming behind him.

What is that screaming?

POLLY CHAPMAN

Mudbloods of course. In the dungeons. Your idea wasn't it? What's going on with you? Oh Potter, I've got blood on my shoes again . . .

She bends and carefully cleans the blood off her shoes.

Like the Augurey insists – the future is ours to make – so here I am – making a future – with you. For Voldemort and Valour.

SCORPIUS

For Voldemort it is.

PART TWO

POLLY walks on, SCORPIUS looks agonised after her. What is this world – and what is he within it?
He rotates on and into . . .





ACT THREE SCENE THREE

MINISTRY OF MAGIC, OFFICE OF THE HEAD
OF MAGICAL LAW ENFORCEMENT

DRACO is impressive in a way we haven't seen. He has the smell of power about him and he wears the authority well. Flying down either side of the room are Augurey flags – with the bird emblazoned in a fascistic manner.

DRACO

You are late.

SCORPIUS

This is your office?

DRACO

You are late and unapologetic. Maybe you are determined to compound the problem.

SCORPIUS

You're Head of Magical Law Enforcement?

DRACO

How dare you! How dare you embarrass me and keep me waiting and then not apologise for it!

SCORPIUS

Sorry.

DRACO

Sir.

PART TWO

SCORPIUS *looks up, trying to work out what's going on with his dad.*

SCORPIUS
Sorry, sir.

DRACO
I did not bring you up to be sloppy, Scorpius. I did not bring you up to humiliate me at Hogwarts.

SCORPIUS
Humiliate you, sir?

DRACO
Harry Potter, asking questions about Harry Potter, of all the embarrassing things. How dare you disgrace the Malfoy name.

A dark thought flashes through SCORPIUS's head.

SCORPIUS
Oh no. Are you responsible? No. No. You can't be.

DRACO
Scorpius ...

SCORPIUS
The *Daily Prophet* today – three wizards blowing up bridges to see how many Muggles they can kill with one blast – is that you?

DRACO
Be very careful.

SCORPIUS advances towards his dad, accusing him at every step.

SCORPIUS
The 'Mudblood' death camps, the torture, the burning alive of those that oppose him. How much of that is you? Mum always told me that you were a better man than I could see, but this is what you really are isn't it? A murderer, a torturer, a—

DRACO rises up and pulls SCORPIUS hard on to the table.

ACT THREE SCENE THREE

The violence is surprising and deadly.

DRACO

Do not use her name in vain, Scorpius. Do not score points that way. She deserves better than that.

SCORPIUS says nothing. Horrified and scared. DRACO reads this. He lets go of SCORPIUS's head. He doesn't like hurting his son.

And no, those idiots blasting Muggles, that's not my doing, though it'll be me the Augurey asks to bribe the Muggle Prime Minister with gold . . . Did your mother really say that of me?

SCORPIUS

She said that grandfather didn't like her very much – opposed the match – thought she was too Muggle-loving – too weak – but that you defied him for her. She said it was the bravest thing she'd ever seen.

DRACO

She made being brave very easy, your mother.

SCORPIUS

But that was – another you.

He looks at his dad, who looks back with a frown.

I've done bad things, you've done worse. What have we become, Dad?

DRACO

We haven't become anything – we simply are as we are.

SCORPIUS

The Malfoys. The family you can always rely on to make the world a murkier place.

This hits home with DRACO, he looks carefully at SCORPIUS.

DRACO

This business at the school – what's inspired it?

PART TWO

SCORPIUS

I don't want to be who I am.

DRACO

And what's brought that on?

SCORPIUS desperately thinks for a way of describing his story.

SCORPIUS

I've seen myself in a different way.

DRACO

You know what I loved most about your mother? She could always help me find light in the darkness. She made the world – my world anyway – less – what was the word you used – 'murky'.

SCORPIUS

Did she?

DRACO studies his son.

DRACO

There's more of her in there than I thought.

Beat. He looks at SCORPIUS carefully.

Whatever you're doing – do it safely. I can't lose you too.

SCORPIUS

Yes, Sir.

DRACO looks at his son one last time – trying to understand his head.

He moves his hand over his wrists in the now-familiar way.

DRACO

For Voldemort and Valour.

SCORPIUS looks at him and backs out of the room.

SCORPIUS

For Voldemort and Valour.



ACT THREE SCENE FOUR

HOGWARTS, LIBRARY

SCORPIUS enters the library and starts to desperately look through books. He finds a history book.

SCORPIUS

How did Cedric become a Death Eater? What have I missed? Find me some – light in the darkness.

CRAIG BOWKER JR

Why are you here?

SCORPIUS turns to look at a rather desperate-looking CRAIG.

SCORPIUS

Why can't I be here?

CRAIG BOWKER JR

It's not ready yet. I'm working as fast as I can. But Professor Snape sets so much of it, and writing the essay in two different ways. I mean, I'm not complaining ... sorry.

SCORPIUS

Start again. From the beginning. What's not ready?

CRAIG BOWKER JR

Your Potions homework. And I'm happy to do it – grateful even – and I know you hate homework and books, and I never let you down, you know that.



ACT THREE SCENE FIVE

HOGWARTS, POTIONS CLASSROOM

SCORPIUS *runs into the Potions classroom. Slamming back the door.*

SEVERUS SNAPE *looks up at him.*

SNAPE

Did no one teach you to knock, boy?

SCORPIUS *looks up at SNAPE, slightly breathless, slightly unsure, slightly exultant.*

SCORPIUS

Severus Snape. This is an honour.

SNAPE

Professor Snape will do fine. You may behave like a king at this school Malfoy, but that doesn't make us all your subjects.

SCORPIUS

But you're the answer . . .

SNAPE *remains as caustic as he's ever been.*

SNAPE

How very pleasant for me. If you've got something to say boy, then please say it . . . if not, close the door on your way out.

PART TWO

SCORPIUS

I need your help.

SNAPE

I exist to serve.

SCORPIUS

I just don't know what help I – need. Are you still undercover now? Are you still working secretly for Dumbledore?

SNAPE

Dumbledore? Dumbledore's dead. And my work for him was public – I taught in his school.

SCORPIUS

No. That's not all you did. You watched the Death Eaters for him. You advised him. Everyone thought you'd murdered him – but it turned out you'd been supporting him. You saved the world.

SNAPE snarls with fear and fury.

SNAPE

These are very dangerous allegations, boy. And don't think the Malfoy name will prevent me inflicting punishment.

SCORPIUS

What if I was to tell you there was another world – another world in which Voldemort was defeated at the Battle of Hogwarts, in which Harry Potter and Dumbledore's Army won, how would you feel then ...

SNAPE

I'd say that the rumours of Hogwarts's beloved Scorpion King losing his mind are well founded.

SCORPIUS

There was a stolen Time-Turner. I stole a Time-Turner. With Albus. We tried to bring Cedric Diggory back from the dead, when he was dead. We tried to stop him winning the Triwizard Tournament. But by doing so we turned him into an almost different person entirely.

ACT THREE SCENE FIVE

SNAPE

Harry Potter won that Triwizard Tournament.

SCORPIUS

He wasn't supposed to do it alone. Cedric was supposed to win it with him. But we humiliated him out of the tournament. And as a result of that humiliation he became a Death Eater. I can't work out what he did in the Battle of Hogwarts – whether he killed someone or – but he did something and it changed everything.

SNAPE

Cedric Diggory killed only one wizard and not a significant one – Neville Longbottom.

SCORPIUS

Oh, of course, that's it! Professor Longbottom was supposed to kill Nagini, Voldemort's snake. Nagini had to die before Voldemort could die. That's it! You've solved it! We destroyed Cedric, he killed Neville, Voldemort won the battle. Can you see? Can you see it?

SNAPE

I can see this is a Malfoy game. Get out before I alert your father and plunge you into deep trouble.

SCORPIUS thinks and then plays his final, desperate, card.

SCORPIUS

You loved his mother. I don't remember everything. I know you loved his mother. Harry's mother. Lily. I know you spent years undercover. I know without you the war could never have been won. How would I know this if I hadn't seen the other world ... ?

SNAPE says nothing, overwhelmed.

Only Dumbledore knew, am I right? And when you lost him you must have felt so alone. I know you're a good man. Harry Potter told his son you're a great man.

PART TWO

SNAPE looks at SCORPIUS, unsure what's going on. Is this a trick? He is quite seriously at a loss.

SNAPE

Harry Potter is dead.

SCORPIUS

Not in my world. He said you were the bravest man he'd ever met. He knew, you see – he knew your secret – what you did for Dumbledore. And he admired you for it – greatly. And that's why he named his son – my best friend after you both. Albus Severus Potter.

SNAPE is stopped. He is deeply moved.

Please – for Lily, for the world, help me.

SNAPE thinks and then walks up to SCORPIUS, taking out his wand as he does. SCORPIUS steps back, scared. SNAPE fires his wand at the door.

SNAPE

Colloportus!

An invisible lock slams into place. SNAPE opens a hatch at the back of the classroom.

Well, come on then . . .

SCORPIUS

Just a question, but where – exactly – are we going?

SNAPE

We've had to move many times. Everywhere we've settled they destroyed. This will take us to a room hidden in the roots of the Whomping Willow.

SCORPIUS

Okay, who's we?

SNAPE

Oh. You'll see.





ACT THREE SCENE SIX

CAMPAIGN ROOM

The underground. An atmosphere of earth, dust and hopeless (but necessary) endeavour.

SCORPIUS is pinned to the table by a rather magnificent-looking HERMIONE. Her clothes may be faded but her eyes blaze, she is full warrior now and it rather suits her.

HERMIONE

You make one more move and your brain will be a frog and your arms will be rubber.

SNAPE enters the room after SCORPIUS.

SNAPE

Safe. He's safe. (*Beat.*) You know you never could listen. You were a terrible bore of a student and you're a terrible bore of – whatever you are.

HERMIONE

I was an excellent student.

SNAPE

You were moderate to average. He's on our side!

SCORPIUS

I am, Hermione.

HERMIONE looks at SCORPIUS, still very distrustful.

PART TWO

HERMIONE

Most people know me as Granger. And I don't believe a word you say, Malfoy.

SCORPIUS

It's all my fault. My fault. And Albus's.

HERMIONE

Albus? Albus Dumbledore? What's Albus Dumbledore got to do with this?

SNAPE

He doesn't mean Dumbledore. You may need to sit down.

RON runs in. His hair spiked. His clothes scruffy. He is less good at the rebel look than HERMIONE is.

RON

Snap, a royal visit and – (he sees SCORPIUS, and is immediately alarmed) what's he doing here?

He fumbles out his wand.

I'm armed and – entirely dangerous and seriously advise you—

He realises his wand is around the wrong way and turns it right.

—to be very careful—

SNAPE

He's safe, Ron.

RON looks at HERMIONE, who nods.

RON

Thank Dumbledore for that.





ACT THREE SCENE SEVEN

CAMPAIGN ROOM

HERMIONE *is sitting studying the Time-Turner as RON tries to digest it all.*

RON

So you're telling me that the whole of history rests on ...
Neville Longbottom? This is pretty wild.

HERMIONE

It's true, Ron.

RON

Right. And you're sure because ...

HERMIONE

What he knows about Snape – about all of us – there's no
way he could ...

RON

Maybe he's a really good guesser?

SCORPIUS

I'm not. Can you help?

RON

We're the only ones that can. Dumbledore's Army has
shrunk considerably since its peak, in fact—

He takes a moment, this is painful for him.

—we're pretty much all that's left, but we've kept fighting

PART TWO

on. Hiding in plain sight. Doing our best to tickle their nose hairs. Granger here is a wanted woman. I'm a wanted man.

SNAP (dryly)

Less-wanted.

HERMIONE

To be clear: in this other world . . . before you meddled?

SCORPIUS

Voldemort is dead. Killed in the Battle of Hogwarts. Harry is Head of Magical Law Enforcement. You're Minister for Magic.

HERMIONE stops, surprised by this, she looks up with a smile.

HERMIONE

I'm Minister for Magic?

RON (wanting to join the fun)

Brilliant. What do I do?

SCORPIUS

You run Weasleys' Wizard Wheezes.

RON's face drops.

RON

Okay, so, she's Minister for Magic and I run a - joke shop?

SCORPIUS looks at RON's hurt face.

SCORPIUS

You're mostly focused on bringing up your kids.

RON

Great. I expect their mother is hot.

SCORPIUS (blushing)

Well . . . um . . . depends what you think of . . . the thing is, you two, sort of have kids - together. A daughter and a son.

The two look up, astonished.

Married. In love. Everything. You were shocked the other

ACT THREE SCENE SEVEN

time too. When you were Defence Against the Dark Arts teacher and Ron was married to Padma. You're constantly surprised by it.

HERMIONE and RON both look at each other and then look away. And then RON looks back. RON clears his throat repeatedly. With less conviction each time.

HERMIONE

Close your mouth when you're looking at me, Weasley.

RON does so. Though he remains discombobulated.

And – Snape? What does Snape do in this other world?

SNAPE

I'm dead, presumably.

He looks at SCORPIUS, who tries desperately to mask the truth, but can't help himself reflecting it. SNAPE smiles thinly.

You were a little too surprised to see me. How?

SCORPIUS

Bravely.

SNAPE

Who?

SCORPIUS

Voldemort.

SNAPE

How very irritating.

There's a silence as SNAPE digests this.

Still, there's glory in being taken down by the Dark Lord himself, I suppose.

HERMIONE

I'm sorry, Severus.

SNAPE looks at her, and then swallows the pain. He indicates RON with a flick of his head.

PART TWO

SNAPE

Well, at least I'm not married to him.

HERMIONE

Which spells did you use?

SCORPIUS

Expelliarmus in the first task and Engorgio in the second.

RON

Simple Shield Charms should set both of those right.

SNAPE

And then you left?

SCORPIUS

The Time-Turner took us back, yes. That's the thing – this Time-Turner, you only get five minutes in the past.

HERMIONE

And can you still only move in time not space?

SCORPIUS

Yes, yes, it's – uh – you travel back in the same spot you stand in—

HERMIONE

Interesting.

SNAPE and HERMIONE both know what this means.

SNAPE

Then it's just me and the boy.

HERMIONE

No offence, Snape, but I'm not trusting this to anyone . . . it's too important.

SNAPE

Hermione, you're the most wanted rebel in the wizarding world. Doing this will require you to go outside. When was the last time you were outside?

HERMIONE

Not for a long time but—

ACT THREE SCENE SEVEN

SNAPE

If you're found outside, the Dementors will kiss you – they'll suck out your soul . . .

HERMIONE

Severus, I'm done with living off scraps, making failed attempts at coups, this is our chance to reset the world.

She nods at RON, who pulls down a map.

The first task of the tournament took place at the edge of the Forbidden Forest. We turn time here, get to the tournament – block the spell and then return safely. With precision – it can be done and it won't require us to show our faces outside in our time at all. Then we'll turn time again, make our way to the lake, and reverse the second task.

SNAPE

You're risking everything—

HERMIONE

We get this right, Harry's alive, Voldemort's dead and the Augurey is gone. For that no risk is too great. Though I am sorry what it will cost you.

SNAPE

Sometimes costs are made to be borne.

The two look at each other, SNAPE nods, HERMIONE nods back, SNAPE's face crumbles slightly.

I didn't just quote Dumbledore, did I?

HERMIONE *(with a smile)*

No, I'm pretty sure that's pure Severus Snape.

She turns to SCORPIUS, she indicates the Time-Turner.

Malfoy.

SCORPIUS brings her the Time-Turner. She smiles at it, excited to use a Time-Turner again, excited to use it for this.

PART TWO

Let's hope this works.

She takes the Time-Turner, it begins to vibrate, and then it explodes into a storm of movement.

And there is a giant whoosh of light. A smash of noise.

And time stops. And then it turns over, thinks a bit, and begins spooling backwards, slow at first . . .

There is a bang and a flash, and our gang disappears.





ACT THREE SCENE EIGHT

EDGE OF THE FORBIDDEN FOREST, 1994

And we watch our scene from Part One replayed, but at the back of the stage rather than the front. We pick out ALBUS and SCORPIUS in their Durmstrang robes. And through it all we hear the 'brilliant' (his words again) LUDO BAGMAN.

SCORPIUS, HERMIONE, RON and SNAPE watch on anxiously.

LUDO BAGMAN

And Cedric Diggory has entered the stage. And he seems ready. Scared but ready. He dodges this way. He dodges that. The girls swoon as he dives for cover. They cry as one: don't damage our Diggory, Mr Dragon. And Cedric skirts left and he dives right – and he readies his wand

SNAPE

This is taking too long. The Time-Turner is spinning.

LUDO BAGMAN

What has this young, brave, handsome man got up his sleevies now?

As ALBUS attempts to summon Cedric's wand, HERMIONE blocks his spell. He looks at his wand, disconsolate, unsure why it hasn't worked.

PART TWO

*And then the Time-Turner spins and they look at it and
panic as they're pulled into it.*

A dog – he's transfigured a stone into a dog – dog diggity
Cedric Diggory – you are a doggy dynamo.





ACT THREE SCENE NINE

EDGE OF THE FORBIDDEN FOREST

They are returned from time, at the edge of the forest, and RON is in a lot of pain. SNAPE looks around, immediately aware of the mess they're in.

RON

Ow. Ow. Owwwwwww.

HERMIONE

Ron ... Ron ... what has it done to you?

SNAPE

Oh no, I knew it.

SCORPIUS

The Time-Turner did something to Albus too. The first time we went back.

RON

Useful – time to – ow – tell us.

SNAPE

We're above ground. We need to move. Now.

HERMIONE

Ron, you can still walk, come on ...

RON does stand up, shouting in pain. SNAPE raises his wand.

PART TWO

SCORPIUS

Did it work?

HERMIONE

We blocked the spell. Cedric kept his wand. Yes. It worked.

SNAPE

But we came back to the wrong place — we are outside. You are outside.

RON

We need to use the Time-Turner again — get out of here—

SNAPE

We need to find shelter. We're horribly exposed.

*Suddenly from around the auditorium, the feel of the
breath of an icy wind.*

*Some black robes arise around people. Black robes that
become black shapes. That become Dementors.*

HERMIONE

Too late.

SNAPE

This is a disaster.

HERMIONE (*she realises what she has to do*)

They're after me, not any of you.

Ron. I love you and I always have. But the three of you
need to run. Go. Now.

RON

What?

SCORPIUS

What?

RON

Can we talk about the love thing first?

HERMIONE

This is still Voldemort's world. And I am done with it.
Reversing the next task will change everything.

SCORPIUS

But they'll kiss you. They'll suck out your soul.

ACT THREE SCENE NINE

HERMIONE

And then you'll change the past. And then they won't. Go.
Now.

The Dementors sense them. From all sides screaming shapes descend.

SNAPE

Go! We go.

He pulls on SCORPIUS's arm. SCORPIUS reluctantly goes with him.

HERMIONE looks at RON, who hasn't moved.

HERMIONE

You're supposed to be going, too.

RON

Well, they are after me a bit and I really am in quite a lot of pain. And, you know, I'd rather be here. Expecto—

As he reaches up to cast the spell, HERMIONE stops his arm.

HERMIONE

Let's keep them here and give the boy the best chance we can.

RON looks at her and then nods sadly.

HERMIONE

A daughter and a son.

He smiles gently at her; their love is true and total.

RON

And a son. I liked that idea too.

He looks around — he knows his fate.

I'm scared.

HERMIONE

Kiss me.

PART TWO

RON thinks and then does. And the Dementors descend and the two are yanked apart. They're pinned to the ground and then pulled into the air. We watch as a golden-whitish haze is pulled from their bodies. They have their souls sucked from them. And it is terrifying.

SCORPIUS and SNAPE re-enter at the back of the stage, aware of what's already been lost.

SNAPE

Let's get down to the water. Walk. Don't run.

SNAPE looks at SCORPIUS.

Stay calm, Scorpius. They may be blind but they can sense your fear.

SCORPIUS

They just sucked out their souls.

A Dementor swoops down low over them and settles in front of SCORPIUS.

SNAPE

Think of something else, Scorpius. Occupy your thoughts.

But SCORPIUS can't occupy his thoughts.

SCORPIUS

I feel cold. I can't see. There's a fog inside me – around me.

SNAPE

You're a king, and I'm a professor. They'll only attack with good reason. Think about those you love, think about why you're doing this.

SCORPIUS (*utterly consumed*)

I can hear my mother. She wants me – my – help but she knows I can't – help.

SNAPE

Listen to me, Scorpius. Think about Albus. You're giving up your kingdom for Albus, right?

ACT THREE SCENE NINE

SCORPIUS is helpless. Consumed by all the Dementor is making him feel. And SNAPE knows he needs to open his heart to save him.

SNAPE

One person. All it takes is one person. I couldn't save Harry for Lily. So now I give my allegiance to the cause she believed in. And it's possible – that along the way I started believing in it myself.

SCORPIUS steps decisively away from the Dementor.

SCORPIUS

The world changes and we change with it. I am better off in this world. But the world is not better. And I don't want that.

Suddenly DOLORES UMBRIDGE emerges behind them.

DOLORES UMBRIDGE

Professor Snape!

SNAPE

Professor Umbridge.

DOLORES UMBRIDGE

Have you heard the news? We've caught that traitorous Mudblood Hermione Granger. She was just out here.

SNAPE

That's – fantastic.

DOLORES is staring at SNAPE. He looks back.

DOLORES UMBRIDGE

With you. Granger was with you.

SNAPE

With me? You're mistaken.

DOLORES UMBRIDGE

With you and Scorpius Malfoy. A student I'm becoming increasingly concerned about.

SCORPIUS

Well ...

PART TWO

SNAPE

Dolores, we're late for class, so if you'll excuse us . . .

DOLORES UMBRIDGE

If you're late for class, why are you not heading back to the school? Why are you heading to the lake?

There's a moment of pure silence. And then SNAPE does something hugely unusual – he smiles.

SNAPE

How long have you suspected?

DOLORES UMBRIDGE rises off the ground. She opens her arms wide, full of Dark Magic. She takes out her wand.

DOLORES UMBRIDGE

Years. And I should have acted upon it far earlier.

SNAPE is faster with his wand.

SNAPE

Depulso!

DOLORES is propelled backwards through the air.

She always was too grand for her own good. There's no turning back now.

The sky turns even blacker still around them.

Expecto Patronum!

SNAPE sends forward a Patronus, and it's a beautiful white shape of a doe.

SCORPIUS

A doe? Lily's Patronus.

SNAPE

Strange isn't it? What comes from within.

Dementors start to appear all around them. SNAPE knows what this means.

ACT THREE SCENE NINE

You need to run. I will keep them at bay for as long as I can.

SCORPIUS

Thank you for being my light in the darkness.

SNAPE looks at him, every inch a hero, he softly smiles.

SNAPE

Tell Albus – tell Albus Severus – I'm proud he carries my name. Now go. Go!

The doe looks at SNAPE – who nods at it – and then back at SCORPIUS, and then it starts to run.

SCORPIUS thinks and then runs after the doe and around him the world gets scarier. A blood-curdling scream goes up at one side. He sees the lake and throws himself inside.

SNAPE readies himself.

The Dementors descend and SNAPE is pulled hard to the ground and then pushed high into the air as his soul is ripped from him. The screams seem to multiply.

The doe turns to him, with beautiful eyes and disappears. There is a bang and a flash. And then silence. And then there's more silence.

It's so still, it's so peaceful, it's so perfectly tranquil.

And then SCORPIUS ascends to the surface. Breathing deeply. He looks around himself. Breathing deep, panicked breaths. He looks up at the sky. The sky certainly seems – bluer than before.

There is a moment of pure calm.

And then ALBUS ascends after SCORPIUS. There's a silence. SCORPIUS just looks at ALBUS, disbelieving. Both boys breathe in and out.

ALBUS

Whoah!

An impenetrable smile grows across SCORPIUS's face.

PART TWO

SCORPIUS

Albus!

ALBUS

That was close! Did you see that Merman? The guy with the – and then the thing with the – whoah!

SCORPIUS

It's you!

ALBUS

It was weird though – I thought I saw Cedric start to expand – but then he sort of started shrinking again – and I looked at you and you had your wand out . . .

SCORPIUS

You have no idea how good it is to see you again.

ALBUS

You just saw me two minutes ago.

SCORPIUS hugs ALBUS in the water, a difficult task.

SCORPIUS

A lot has happened since then.

ALBUS

Careful. You're drowning me. What are you wearing?

SCORPIUS

What am I wearing? *(He pulls off his cloak.)* What are you wearing? Yes! You're in Slytherin.

ALBUS

Did it work? Did we do anything?

SCORPIUS

No. And it's brilliant.

ALBUS looks at him – disbelieving.

ALBUS

What? We failed.

SCORPIUS

Yes. YES. AND IT'S AMAZING.

ACT THREE SCENE NINE

He splashes hard in the water. ALBUS pulls himself out to the bank.

ALBUS

Scorpius. Have you been eating too many sweets again?

SCORPIUS

There you go you see – all dry humour and Albus-y. I love it!

ALBUS

Now I'm starting to get worried . . .

HARRY enters and sprints to the side of the water.

Followed quickly by DRACO, GINNY and PROFESSOR MCGONAGALL.

HARRY

Albus. Albus. Are you okay?

SCORPIUS (*overjoyed*)

Harry! It's Harry Potter! And Ginny. And Professor McGonagall. And Dad. My dad. Hi. Dad.

DRACO

Hello, Scorpius.

ALBUS

You're all here.

GINNY

And Myrtle told us everything.

ALBUS

What is going on?

PROFESSOR MCGONAGALL

You're the one who's just returned from time. Why don't you tell us?

SCORPIUS immediately registers what they know.

SCORPIUS

Oh no. Oh bother. Where is it?

ALBUS

Just returned from where?

PART TWO

SCORPIUS

I've lost it! I've lost the Time-Turner.

ALBUS (*looking at SCORPIUS, deeply annoyed*)

You've lost what?

HARRY

Time to cut the pretence, Albus.

PROFESSOR MCGONAGALL

I think you've got some explaining to do.





ACT THREE SCENE TEN

HOGWARTS, HEADMISTRESS'S OFFICE

DRACO, GINNY *and* HARRY stand behind a contrite-looking SCORPIUS *and* ALBUS. PROFESSOR MCGONAGALL is *fuming*.

PROFESSOR MCGONAGALL

So to be clear – you illegally jumped off the Hogwarts Express, you invaded and stole from the Ministry of Magic, you took it upon yourself to change time, whereupon you disappeared two people—

ALBUS

I agree it doesn't sound good.

PROFESSOR MCGONAGALL

And your response to disappearing Hugo and Rose Granger-Weasley was to go back in time again – and this time – instead of losing two people you lost a huge number of people and killed your father – and in doing so you resurrected the worst wizard the world has ever known and heralded in a new age of Dark Magic. (Dry.) You're correct, Mr Potter, it doesn't sound good does it? Are you aware how stupid you've been?

SCORPIUS

Yes, Professor.

ALBUS hesitates a moment. He looks at HARRY.

PART TWO

ALBUS

Yes.

HARRY

Professor, if I may—

PROFESSOR MCGONAGALL (*sharp*)

You may not. What you choose to do as parents is your matter, but this is my school, and these are my students, and I will choose what punishment they will face.

DRACO

Seems fair.

HARRY looks at GINNY, who shakes her head.

PROFESSOR MCGONAGALL

I should expel you but (*with a look to HARRY*) all things considered - I think it might be safer for you to remain in my care. You are in detention for - well, you can consider yourself in detention for the rest of the year. Christmas is cancelled for you. You can forget visiting Hogsmeade ever again. And that's just the start ...

Suddenly HERMIONE bursts in. All action and resolve.

HERMIONE

What did I miss?

PROFESSOR MCGONAGALL (*fierce*)

It is considered polite to knock when entering a room, Hermione Granger, maybe you missed that.

HERMIONE (*realises she's over-stepped*)

Ah.

PROFESSOR MCGONAGALL

If I could also give a detention to you, Minister, I would. Keeping hold of a Time-Turner, of all the stupid things!

HERMIONE

In my defence—

PROFESSOR MCGONAGALL

And in a *bookcase*. You kept it in a bookcase! It's almost laughable.

ACT THREE SCENE TEN

HERMIONE

Minerva. (*There is an intake of breath; HERMIONE realises her mistake.*) Professor McGonagall—

PROFESSOR MCGONAGALL

Your children didn't exist!

HERMIONE *has no reply to that.*

This happened in my school, under my watch. After all that Dumbledore did, I couldn't live with myself . . .

HERMIONE

I know.

PROFESSOR MCGONAGALL *composes herself for a moment. She turns firmly to the boys.*

PROFESSOR MCGONAGALL (*to ALBUS and SCORPIUS*)

Your intentions to save Cedric were honourable if misguided. And it does sound as if you were brave, Scorpius, and you, Albus, but the lesson even your father sometimes failed to heed is that bravery doesn't forgive stupidity. Always think. Think what's possible. A world controlled by Voldemort is—

SCORPIUS

A horrific world.

PROFESSOR MCGONAGALL

You are so young. (*She looks at HARRY, DRACO, GINNY and HERMIONE.*) You're all so young. You have no idea how dark the wizarding wars got. You were — reckless — with the world some people — some very dear friends of mine and yours — sacrificed a huge amount to create and sustain.

ALBUS

Yes, Professor.

SCORPIUS

Yes, Professor.

PROFESSOR MCGONAGALL

Go on. Get out. The lot of you. And find me that Time-Turner.



ACT THREE SCENE ELEVEN

HOGWARTS, SLYTHERIN DORMITORY

ALBUS is sitting in his room. HARRY enters and looks at his son, full of anger, but cautious to not let it spill.

HARRY

Thanks for letting me come up.

ALBUS turns, he nods at his dad. He's being cautious too.

No luck, as yet, with the Time-Turner searching. They're negotiating with the Merpeople to dredge the lake.

He sits down, uncomfortably.

This is a nice room.

ALBUS

Green is a soothing colour isn't it? I mean Gryffindor rooms are all well and good, but the trouble with red is – it is said to send you a little mad – not that I'm casting aspersions . . .

HARRY

Can you explain why you tried to do this?

ALBUS

I thought I could – change things – I thought Cedric – it's unfair. ✱

HARRY

Of course it's unfair Albus, don't you think I know that?

ACT THREE SCENE ELEVEN

I was there. I saw him die. But to do this . . . to risk all this . . .

ALBUS

I know.

HARRY (*failing to contain his anger*)

If you were trying to do as I did, you went the wrong way about it. I didn't volunteer for adventure, I was forced into it. You did something really reckless – something really stupid and dangerous – something that could have destroyed everything—

ALBUS

I know. Okay, I know.

Pause. ALBUS wipes away a tear, HARRY notices it and takes a breath. He pulls himself back from the brink.

HARRY

I was wrong too – to think Scorpius was Voldemort's son. He wasn't a black cloud.

ALBUS

No.

HARRY

And I've locked away the map. You won't see it again. Your mum left your room exactly as it was when you ran away you know that? Wouldn't let me go in – wouldn't let anyone go in – you really scared her . . . and me.

ALBUS

Really scared you?

HARRY

Yes.

ALBUS

I thought Harry Potter wasn't afraid of anything?

HARRY

Is that how I make you feel?

ALBUS looks at his dad, trying to figure him out.

PART TWO

ALBUS

I don't think Scorpius said, but when we returned after failing to fix the first task, I was suddenly in Gryffindor house, nothing was better between us then either — so the fact that I'm in Slytherin — that's not the reason for our problems. It's not just about that.

HARRY

No. I know. It's not just about that.

HARRY *looks at* ALBUS.

Are you okay, Albus?

ALBUS

No.

HARRY

No. Nor me.





ACT THREE SCENE TWELVE

DREAM, GODRIC'S HOLLOW, GRAVEYARD

YOUNG HARRY *stands looking at a gravestone covered in bunches of flowers. He has a small bunch of flowers in his hand.*

AUNT PETUNIA

Go on then, lay down your grotty little flowers and then let's go. I already hate this poxy little village, I don't know why I even had the thought – Godric's Hollow, Godless Hollow more like, the place is clearly a hive of filth – go on, chop chop.

YOUNG HARRY *approaches the grave. He stands a moment more.*

Now, Harry . . . I don't have time for this. Duddy has his Cubs tonight and you know he hates to be late.

YOUNG HARRY

Aunt Petunia. We're their last living relatives, right?

AUNT PETUNIA

Yes. You and I. Yes.

YOUNG HARRY

And – they weren't popular? You said they didn't have any friends?

AUNT PETUNIA

Lily tried – bless her – she tried – it wasn't her fault, but she

PART TWO

repelled people – by her very nature. It was her intensity, it was her – manner, it was her – way. And your father – obnoxious man – extraordinarily obnoxious. No friends. Neither of them.

YOUNG HARRY

So my question is – why are there so many flowers? Why are there flowers all over their grave?

AUNT PETUNIA looks around, she sees all the flowers as if for the first time and it moves her hugely. She approaches and then sits by her sister's grave, trying hard to fight the emotions as they come to her but succumbing all the same

AUNT PETUNIA

Oh. Yes. Well, I suppose there are a – few. Must have blown over from the other graves. Or someone's playing a trick. Yes, I think that's most likely, some young rascal with too much time on his hands, has gone around collecting flowers from all the other graves and deposited them here—

YOUNG HARRY

But they're all marked with their names . . . Lily and James, what you did, we will never forget . . . Lily and James, your sacrifice—

VOLDEMORT

I smell guilt, there is a stench of guilt upon the air.

AUNT PETUNIA (to YOUNG HARRY)

Get away. Get away from there.

She pulls him back. VOLDEMORT's hand rises into the air above the Potters' gravestone, the rest of him rises after. We don't see his face but his body provides a jagged, horrific shape.

I knew it. This place is dangerous. The sooner we leave Godric's Hollow the better.

ACT THREE SCENE TWELVE

YOUNG HARRY *is pulled from the stage, but turns to face*
VOLDEMORT.

VOLDEMORT

Do you still see with my eyes, Harry Potter?

YOUNG HARRY *exits disturbed as ALBUS bursts from within*
VOLDEMORT's cloak. *He reaches out a desperate hand*
towards his dad.

ALBUS

Dad . . . Dad . . .

There's some words spoken in Parseltongue.

He's coming. He's coming. He's coming.

And then a scream.

And then right from the back of the room and whispering
around everyone. Words said with an unmistakeable
voice. The voice of VOLDEMORT . . .

Haaarry Potttter . . .





ACT THREE SCENE THIRTEEN

HARRY AND GINNY POTTER'S HOUSE, KITCHEN

HARRY is in a horrible state. Petrified by what he thinks his dreams are telling him.

GINNY

Harry? Harry? What is it? You were screaming . . .

HARRY

They haven't stopped. The dreams.

GINNY

They weren't likely to stop immediately. It's been a stressful time and—

HARRY

But I was never in Godric's Hollow with Petunia. This doesn't—

GINNY

Harry, you're really scaring me.

HARRY

He's still here, Ginny.

GINNY

Who's still here?

HARRY

Voldemort. I saw Voldemort and Albus.

GINNY

And Albus . . . ?

ACT THREE SCENE THIRTEEN

HARRY

He said -- Voldemort said -- 'I smell guilt, there is a stench of guilt upon the air.' He was talking to me.

HARRY looks at her. He touches his scar. Her face falls.

GINNY

Harry, is Albus still in danger?

HARRY's face grows white.

HARRY

I think we all are.





ACT THREE SCENE FOURTEEN

HOGWARTS, SLYTHERIN DORMITORY

The two boys are supposed to be asleep, but SCORPIUS can't sleep. He gets out of bed and leans ominously over ALBUS's bedhead.

SCORPIUS

Albus ... Psst ... Albus.

But ALBUS doesn't wake, so SCORPIUS goes nuclear.

ALBUS!

ALBUS wakes with a shock. SCORPIUS laughs.

ALBUS

Pleasant. That's a pleasant and not scary way to wake up.

SCORPIUS

You know it's the strangest of things but ever since being in the scariest place imaginable I'm pretty much good with fear. I am – Scorpius the Dreadless. I am – Malfoy the Unanxious.

ALBUS

Good.

SCORPIUS

I mean, normally, being in lockdown, being in constant detention. It'd break me but now what's the worst they

ACT THREE SCENE FOURTEEN

can do? Bring back Mouldy Voldy and have him torture me?
Nope.

ALBUS

You're scary when you're in a good mood, you know that?

SCORPIUS

When Rose came up to me today in Potions and called me Bread Head, I almost hugged her. No, there's no almost about it, I actually tried to hug her, and then she kicked me in the shin.

ALBUS

I'm not sure being fearless is going to be good for your health.

SCORPIUS looks at ALBUS; his face grows more contemplative.

SCORPIUS

You don't know how good it is to be back here, Albus. I hated it there.

ALBUS

Apart from the Polly Chapman fancying you bits.

SCORPIUS

Cedric was a different person entirely – dark, dangerous. My dad – doing anything they wanted him to. And me? I discovered another Scorpius you know? Entitled, angry, mean – people were frightened of me. It feels like we were all tested and we all – failed.

ALBUS

But you changed things. You had a chance and you changed time back. Changed yourself back.

SCORPIUS

Only because I knew what I should be.

ALBUS digests this.

ALBUS

Do you think I've been tested too? I have, haven't I?

PART TWO

SCORPIUS

No. Not yet.

ALBUS

You're wrong. The stupid thing wasn't going back once – anyone can make that mistake – the stupid thing was being arrogant enough to go back twice.

SCORPIUS

We both went back, Albus.

ALBUS

And why was I so determined to do this? Cedric? Really? No. I had something to prove. My dad's right – he didn't volunteer for adventure – me, this, it's all my fault – and if it wasn't for you everything could have gone Dark.

SCORPIUS

But it didn't. And you're to thank for that as much as me. When the Dementors were – inside my head – Severus Snape told me to think of you. You may not have been there Albus, but you were fighting – fighting alongside me.

ALBUS *nods. Touched by this.*

And saving Cedric – that wasn't such a bad idea – not in my head anyway – though, you know right – that we definitely can't try again.

ALBUS

Yes. I do. I do know that.

SCORPIUS

Good. Then you can help me destroy this.

SCORPIUS *pulls the Time-Turner from under his pillow and reveals it to an astonished ALBUS.*

ALBUS

I'm pretty sure you told everyone that was on the bottom of a lake.

SCORPIUS

Turns out Malfoy the Unanxious is a pretty good liar.

ACT THREE SCENE FOURTEEN

ALBUS

Scorpius, we should tell someone about this . . .

SCORPIUS

Who? The Ministry kept it before, do you really trust them not to keep it again? Only you and I have experienced how dangerous this is, that means you and I have to destroy it. No one can do what we did Albus. No one. No, (*grandly*) it's time that time-turning became a thing of the past.

ALBUS (*smiling at his friend*)

You're quite proud of that phrase, aren't you?

SCORPIUS (*grinning back*)

Been working on it all day.





ACT THREE SCENE FIFTEEN

HOGWARTS, SLYTHERIN DORMITORY

HARRY and GINNY move quickly through the dormitory. CRAIG BOWKER JR trails after them.

CRAIG BOWKER JR

Can I repeat again? This is against the rules and it's the middle of the night.

HARRY

I need to find my son.

CRAIG BOWKER JR

I know who you are, Mr Potter, but even you must understand that it's against school covenant for parents or professors to enter a house quarters without express permission from . . .

PROFESSOR MCGONAGALL charges in behind them.

PROFESSOR MCGONAGALL

Please don't be tiresome, Craig.

HARRY

You got our message? Good.

CRAIG BOWKER JR (*shocked*)

Headmistress. I'm — I was just—

HARRY pulls open a bed curtain.

ACT THREE SCENE FIFTEEN

PROFESSOR MCGONAGALL

He's gone?

HARRY

Yes.

PROFESSOR MCGONAGALL

And young Malfoy?

GINNY pulls open another.

GINNY

Oh no.

PROFESSOR MCGONAGALL

Then let's turn this school upside down. Craig, we've work to do . . .

GINNY and HARRY stay looking at the bed.

GINNY

Haven't we been here before?

HARRY

Something feels even worse this time.

GINNY looks at her husband, full of fear.

GINNY

You spoke to him earlier?

HARRY

Yes.

GINNY

You came to his dorm and talked to him?

HARRY

You know I did.

GINNY

What did you say to our son, Harry?

HARRY can hear the accusation in her voice.

HARRY

I tried to be honest like you said – I didn't say anything.

PART TWO

GINNY


And you controlled yourself? How heated did it get?

HARRY

... I don't think I ... you think I've scared him away again?

GINNY

I can forgive you for one mistake Harry, maybe even two, but the more mistakes you make, the harder to forgive you it becomes.





ACT THREE SCENE SIXTEEN

HOGWARTS, OWLERY

SCORPIUS and ALBUS emerge on to a roof bathed in silver light. There's soft hooting all around them.

SCORPIUS

So, I think a simple *Confringo*.

ALBUS

Definitely not. For something like this you need *Expulso*.

SCORPIUS

Expulso? *Expulso* and we'll be clearing bits of Time-Turner from this owlery for days.

ALBUS

Bombarda?

SCORPIUS

And wake up everyone in Hogwarts? Maybe *Stupefy*. They were originally destroyed using *Stupefy*...

ALBUS

Exactly, it's been done before – let's do something new, something fun.

SCORPIUS

Fun? Look, many wizards overlook the importance of choosing the right spell but this really matters. I think it's a much-underestimated part of modern witchcraft.

PART TWO

DELPHI

'A much-underestimated part of modern witchcraft' – you two are the greatest, you know that?

SCORPIUS looks up, surprised to see DELPHI has emerged behind them.

SCORPIUS

Wow. You're . . . um . . . what are you doing here?

ALBUS

It felt important to send an owl – let her know what we're doing – you know?

SCORPIUS looks at his friend accusingly.

This concerns her too.

SCORPIUS thinks, and then nods, accepting this.

DELPHI

What concerns me? What's this about?

ALBUS gets out the Time-Turner.

ALBUS

We need to destroy the Time-Turner. The things Scorpius saw after the second task . . . I'm so sorry. We can't risk going back again. We can't save your cousin.

DELPHI looks at it and then at them both.

DELPHI

Your owl said so little . . .

ALBUS

Imagine the worst possible world, and then double it. People being tortured – Dementors everywhere – a despotic Voldemort – my dad dead, me never born, the world surrounded by Dark Magic. We just – we can't allow that to happen.

DELPHI hesitates. And then her face breaks.

ACT THREE SCENE SIXTEEN

DELPHI

Voldemort ruled? He was alive?

SCORPIUS

He ruled everything. It was terrible.

DELPHI

Because of what we did?

SCORPIUS

Humiliating Cedric turned him into a very angry young man and then he became a Death Eater and – and – it all went wrong. Really wrong.

DELPHI looks at SCORPIUS's face carefully. Her face sinks.

DELPHI

A Death Eater?

SCORPIUS

And a murderer. He killed Professor Longbottom.

DELPHI

Then – of course – we need to destroy it.

ALBUS

You understand?

DELPHI

I'll go further than that – I'll say Cedric would have understood. We'll destroy it together, and then we'll go to my uncle. Explain the situation.

ALBUS

Thank you.

DELPHI smiles at them sadly, and then takes the Time-Turner. She looks at it and her expression changes slightly.

Oh, nice mark.

DELPHI

What?

DELPHI's cloak has loosened. An Augurey tattoo is visible on the back of her neck.

ALBUS

On your back. I hadn't noticed it before. The wings. Is that what the Muggles call a tattoo?

DELPHI

Oh. Yes. Well, it's an Augurey.

SCORPIUS

An Augurey?

DELPHI

Haven't you met them in Care of Magical Creatures? They're sinister-looking black birds that cry when rain's coming. Wizards used to believe that the Augurey's cry foretold death. When I was growing up, my guardian kept one in a cage.

SCORPIUS

Your . . . guardian?

DELPHI looks at SCORPIUS. Now she has the Time-Turner she's enjoying this game.

DELPHI

She used to say it was crying because it could see I was going to come to a sticky end. She didn't like me much. Euphemia Rowle . . . she only took me in for the gold.

ALBUS

Why would you want a tattoo of her bird, then?

DELPHI

It reminds me that the future is mine to make.

ALBUS

Cool. I might get an Augurey tattoo.

SCORPIUS

The Rowles were pretty extreme Death Eaters.

A thousand thoughts whirl inside SCORPIUS's head.

ALBUS

Come on, let's get destroying . . . Confringo? Stupefy? Bombarda? Which would you use?

ACT THREE SCENE SIXTEEN

SCORPIUS

Give it back. Give us back the Time-Turner.

DELPHI

What?

ALBUS

Scorpius? What are you doing?

SCORPIUS

I don't believe you ever were ill. Why didn't you come to Hogwarts? Why are you here now?

DELPHI

I'm trying to bring my cousin back!

SCORPIUS

They called you the Augurey. In - the other world - they called you the Augurey.

A slow smile grows on DELPHI's face.

DELPHI

The Augurey? I rather like that.

ALBUS

Delphi?

She's too quick. Levelling her wand, she repels SCORPIUS. And she is far stronger - SCORPIUS tries to keep her back, but she quickly overpowers him.

DELPHI

Fulgari!

SCORPIUS's arms are bound in vicious, luminous cords.

SCORPIUS

Albus. Run.

ALBUS looks around, bewildered. And then starts to run.

DELPHI

Fulgari!

ALBUS is propelled to the floor, his hands tied by the same brutal binding.

PART TWO

And that is the first spell I've had to use on you. I thought I'd have to use plenty more. But you're far easier to control than Amos' children, particularly male children, are so naturally pliant aren't they? Now, let's sort this mess out once and for all . . .

ALBUS

But why? But what? But who are you?

DELPHI

Albus. I am the new past.

She pulls ALBUS's wand from him and snaps it.

I am the new future.

She pulls SCORPIUS's wand from him and snaps it.

I am the answer this world has been looking for.





ACT THREE SCENE SEVENTEEN

MINISTRY OF MAGIC, HERMIONE'S OFFICE

RON *is sitting on HERMIONE's desk as she studies some files.*

RON

I can't get over it really. The fact that in some realities we aren't even, you know, married.

HERMIONE

Ron whatever this is – I've got ten minutes until the goblins show up to talk security at Gringotts—

RON

I mean, we've been together so long and married for so long – I mean, so long—

HERMIONE

If this is your way of saying you want a marital break Ron, then, to be clear, I will skewer you with this quill.

RON

Shut up. Will you shut up for once? I want to do one of those marriage renewal things I've read about. Marriage renewal. What do you think?

HERMIONE (*melting*)

You want to marry me again?

RON

Well, we were only young when we did it the first time and I got very drunk and – well, to be honest, I can't

PART TWO

remember much of it and . . . the truth is – I bloody love you Hermione Granger – and whatever time says – I'd like the opportunity to say so in front of lots of other people. Again. Sober.

She looks at him, she smiles, she pulls him to her, she kisses him.

HERMIONE

You're sweet.

RON

And you taste of toffee.

HERMIONE laughs. HARRY, GINNY and DRACO walk in on them as they move to kiss again. They spring apart.

HERMIONE

Harry, Ginny and – I, uh – Draco – how lovely to see you –

HARRY

The dreams. They've started again, well, they haven't stopped.

GINNY

And Albus is missing. Again.

DRACO

Scorpius too. We've had McGonagall check the entire school. They're gone.

HERMIONE

I'll get the Aurors summoned immediately, I'll—

RON

No, you won't, it's all fine. Albus, I saw him last night. It's all good.

DRACO

Where?

They all turn to look at RON, he's briefly disconcerted but batters on.

RON

I was having a couple of Firewhiskies with Neville in

ACT THREE SCENE SEVENTEEN

Hogsmeade – as you do – setting the world to rights – as we do – and we were coming back – quite late, very late, and trying to work out which Floo I could use because when you've had a drink sometimes you don't want to use the tight ones – or the turny ones or—

GINNY

Ron, if you could get to the point before we all strangle you?

RON

He hasn't run away – he's having a quiet moment – he's got himself an older girlfriend—

HARRY

An older girlfriend?

RON

And a cracking one at that – gorgeous silver hair. Saw them on the roof together, near the owlery with *Scrupious* playing the gooseberry. Nice to see my love potion being used well, I thought.

*HARRY has a thought. And then he has a dozen more.
And none of the thoughts are good.*

HARRY

Her hair – was it silver and blue?

RON

That's it – silver, blue – yup.

HARRY

He's talking about Delphi Diggory. Niece of – Amos Diggory.

GINNY

This is about Cedric again?

HERMIONE shouts out of the door.

HERMIONE

Ethel. Cancel the goblins.





ACT THREE SCENE EIGHTEEN

ST OSWALD'S HOME FOR OLD WITCHES AND
WIZARDS, AMOS'S ROOM

HARRY *walks in, wand outstretched, with DRACO.*

HARRY

Where are they?

AMOS

Harry Potter, and what can I do for you sir? And Draco Malfoy. I am blessed.

HARRY

I know how you've used my son.

AMOS

I've used your son? No. You sir – you used my beautiful son.

DRACO

Tell us – now – where are Albus and Scorpius or face the profoundest consequences.

AMOS

But why would I know where they are?

DRACO

Don't play the senility card with us, old man. We know you've been sending him owls.

AMOS

I've done nothing of the kind.

ACT THREE SCENE EIGHTEEN

HARRY

Amos, you're not too old for Azkaban. They were last seen on the Hogwarts tower with your niece when they disappeared.

AMOS

I have no idea what you are . . . *(He stops, a beat, confused.)*
My niece?

HARRY

There are no depths to which you won't sink are there – yes, your niece, are you denying she was there under your express instructions . . .

AMOS

Yes, I am – I don't have a niece.

This stops HARRY.

DRACO

Yes, you do, a nurse, works here. Your niece . . . Delphini Diggory.

AMOS

I know I don't have a niece because I never had any brothers and sisters. And nor did my wife.

HARRY and DRACO look at each other both realising what this means.

DRACO

We need to find out who she is – now.





ACT THREE SCENE NINETEEN

HOGWARTS, QUIDDITCH PITCH

We open on DELPHI, enjoying every second of her changed identity. Where there was discomfort and insecurity, now there's just strength

ALBUS

What are we doing on the Quidditch pitch?

SCORPIUS calculates rapidly.

SCORPIUS

The Triwizard Tournament. The third task. The maze. This is where the maze was. We're going back for Cedric.

DELPHI

Yes, it is time to spare the spare once and for all. We will go back for Cedric and in doing so we will resurrect the world you saw Scorpius . . .

SCORPIUS

Hell. You want to resurrect hell?

DELPHI

I want a return to pure and strong magic. I want to rebirth the Dark.

SCORPIUS

You want Voldemort's return?

DELPHI

The one true ruler of the wizarding world. He will return.

ACT THREE SCENE NINETEEN

Beat.

Now you've ensured the first two tasks are a little clogged up with magic – there are at least two visits from the future in both of them and I will not risk being revealed or distracted. The third task is clean, so let's start there, shall we?

ALBUS

We won't stop him – whatever you force us to do – we know he needs to win the tournament with my dad.

DELPHI

I don't just want you to stop him. I want you to humiliate him. He needs to fly out of that maze naked on a broomstick made of purple feather dusters. Humiliation got you there before and it'll get us there again. And the prophecy will be fulfilled.

SCORPIUS

Wasn't aware that there was a prophecy – what prophecy?

DELPHI

You have seen the world as it should be Scorpius, and today we're going to ensure its return.

ALBUS

We won't. We won't obey you. Whoever you are. Whatever you want us to do.

DELPHI

Of course you will.

ALBUS

You'll have to use Imperio. You'll have to control me.

DELPHI

No. To fulfil the prophecy, this has to be you, not a puppet of you . . . you have to be the one to humiliate Cedric, so Imperio just won't do – I'll have to force you by other means.

She takes out her wand. She points it at ALBUS, who sticks his chin out.

PART TWO

ALBUS

Do your worst.

DELPHI looks at him. And then turns her wand on

SCORPIUS.

DELPHI

I will.

ALBUS

No!

DELPHI

Yes, as I thought – this seems to frighten you more.

SCORPIUS

Albus, whatever she does to me – we can't let her

DELPHI

Crucio!

SCORPIUS yells out in pain.

ALBUS

I will . . .

DELPHI (*laughing*)

What? What on earth do you think you can do? A wizardwide disappointment? A sore on your family name? A spare? You want to stop me hurting your only friend? Then do what you're told.

She looks at ALBUS. His eyes stay resistant.

No! Crucio!

ALBUS

Stop! Please.

CRAIG runs in, full of energy.

CRAIG BOWKER JR

Scorpius? Albus? Everyone's looking for you—

ALBUS

Craig! Get away. Get help!

ACT THREE SCENE NINETEEN

CRAIG BOWKER JR

What's happening?

DELPHI

Avada Kedavra!

DELPHI sends a blast of green light across the stage. CRAIG is propelled backwards by it – and is immediately killed.

There's a silence. A silence that seems to last for a long time.

Did you not understand? These are not childish games we are playing here. You are useful to me, your friends are not.

ALBUS and SCORPIUS look at CRAIG's body – their minds in torment.

It took me a long time to discover your weakness, Albus Potter. I thought it was pride, I thought it was the need to impress your father, but then I realised your weakness was the same as your father's – friendship. You will do exactly as you're told, otherwise Scorpius will die, just like that spare did.

She looks at them both.

Voldemort will return and the Augurey will sit at his side. Just as it was prophesied. 'When spares are spared, when time is turned, when unseen children murder their fathers: then will the Dark Lord return.'

She smiles. She pulls SCORPIUS viciously towards her.

Cedric is the spare, and Albus—

She pulls ALBUS viciously towards her.

—the unseen child who will kill his father by rewriting time and so return the Dark Lord.

PART TWO

The Time-Turner starts rotating. She pulls their hands to it.

Now!

And there is a giant u hoosh of light. A smash of noise.

And time stops. And then it turns over, thinks a bit, and begins spooling backwards, slow at first . . .

And then it speeds up.

And then there's a sucking noise. And a bang.





ACT THREE SCENE TWENTY

TRIWIZARD TOURNAMENT, MAZE, 1995

The maze is a spiral of hedges that don't stop moving. DELPHI walks determinedly through it. Behind her she drags ALBUS and SCORPIUS. Their arms bound, their legs reluctantly moving.

LUDO BAGMAN

Ladies and gentlemen, boys and girls, I give you –
the greatest – the fabulous – the one and the only
TRIWIZARD TOURNAMENT!

There's a loud cheer. DELPHI turns left.

If you're from Hogwarts. Give me a cheer.

There's a loud cheer.

If you're from Durmstrang – give me a cheer.

There's a loud cheer.

AND IF YOU'RE FROM BEAUXBATONS GIVE ME A
CHEER.

There's a fulsome cheer.

DELPHI and the boys are forced to move as a hedge closes upon them.

The French finally showing us what they're capable of

PART TWO

there. Ladies and gentlemen, I give you – the final of the Triwizard tasks. A maze of mysteries, a disease of uncontrollable darkness, for this maze – it lives. It lives.

VIKTOR KRUM *passes across the stage, moving through the maze.*

And why risk this living nightmare? Because inside this maze is a Cup – and not just any Cup – yes, the Triwizard trophy stands within this vegetation.

DELPHI

Where is he? Where is Cedric?

A hedge almost dissects ALBUS and SCORPIUS.

SCORPIUS

The hedges want to kill us too? This gets better and better.

DELPHI

You will keep up or face the consequences.

LUDO BAGMAN

The perils are plentiful, but the prizes are palpable. Who will fight their way through? Who will fall at the final hurdle? What heroes do we have within our midst? Only time will tell, ladies and gentlemen, only time will tell.

They move through the maze, SCORPIUS and ALBUS being compelled by DELPHI. As she moves ahead, the boys have a chance to talk.

SCORPIUS

Albus, we need to do something.

ALBUS

I know but what? She has snapped our wands, we're bound and she's threatening to kill you.

SCORPIUS

I'm ready to die if it'll stop Voldemort returning.

ALBUS

Are you?

ACT THREE SCENE TWENTY

SCORPIUS

You won't have to mourn me for long, she'll kill me and quickly kill you too.

ALBUS (*desperate*)

The flaw in the Time-Turner, the five-minute rule. We do all we can to run down the clock.

SCORPIUS

It won't work.

As another hedge changes direction, DELPHI pulls ALBUS and SCORPIUS in after her. They continue through this maze of despair.

LUDO BAGMAN

Now let me remind you of the current standings! Tied in first place - Mr Cedric Diggory and Mr Harry Potter. In second place - Mr Viktor Krum! And in third place - sacré bleu, Miss Fleur Delacour.

Suddenly, ALBUS and SCORPIUS emerge from behind a maze, they're running.

ALBUS

Where did she go?

SCORPIUS

Does it matter? Which way do you think?

DELPHI rises up after them. She's flying, and without a broom.

DELPHI

You poor creatures.

She throws the boys to the ground.

Thinking you can escape me.

ALBUS (*astonished*)

You're not - even on a broom.

PART TWO

DELPHI

Brooms – such unwieldy unnecessary objects. Three minutes gone. We have two minutes left. And you will do what you're told.

SCORPIUS

No. We won't.

DELPHI

You think you can fight me?

SCORPIUS

No. But we can defy you. If we lay down our lives to do so.

DELPHI

The prophecy must be fulfilled. We will fulfil it.

SCORPIUS

Prophecies can be broken.

DELPHI

You're mistaken child, prophecies are the future.

SCORPIUS

But if the prophecy is inevitable why are we here trying to influence it? Your actions contradict your thoughts: you're dragging us through this maze because you believe this prophecy needs to be enabled – and, by that logic, prophecies can also be broken – prevented.

DELPHI

You talk too much, child. Crucio!

SCORPIUS is racked with pain.

ALBUS

Scorpius!

SCORPIUS

You wanted a test, Albus – this is it, and we're going to pass it.

*ALBUS looks at SCORPIUS, finally aware what he has to do.
He nods.*

DELPHI

Then you will die.

ACT THREE SCENE TWENTY

ALBUS (*full of strength*)

Yes. We will. And we'll do so gladly knowing it's stopped
you.

DELPHI rises up, full of fury.

DELPHI

We don't have time for this. Cru—

MYSTERIOUS VOICE

Expelliarmus!

*Bang. DELPHI's wand is pulled away from her. SCORPIUS
looks on in astonishment.*

Brachiabindo!

*And DELPHI is bound. SCORPIUS and ALBUS then turn as
one and stare in astonishment at where the bolt came
from: from a young, good-looking lad of seventeen or so,
CEDRIC.*

CEDRIC

Come no further.

SCORPIUS

But you're . . .

CEDRIC

Cedric Diggory. I heard screaming, I had to come. Name
yourselves, beasts, I can fight you.

ALBUS wheels around, astonished.

ALBUS

Cedric?

SCORPIUS

You saved us.

CEDRIC

Are you also a task? An obstacle? Speak. Do I have to
defeat you too?

There's a silence.

PART TWO

SCORPIUS

No. You just have to free us. That's the task.

CEDRIC thinks, trying to work out whether it's a trap, and then waves his wand.

CEDRIC

Emancipare! Emancipare!

The boys are freed.

And now I can go on? Finish the maze?

The boys look at CEDRIC – they know exactly what it means for him to finish the maze.

ALBUS

I'm afraid you have to finish the maze.

CEDRIC

Then I shall.

CEDRIC walks confidently away. ALBUS looks after him – desperate to say something, unsure what to say.

ALBUS

Cedric—

CEDRIC turns towards him.

Your dad loves you very much.

CEDRIC frowns, surprised.

CEDRIC

What?

Behind them, DELPHI's body creeps into movement. She crawls along the ground.

ALBUS

Just thought you should know that.

CEDRIC (*struggling how to process this*)

Okay. Um. Thank you.

ACT THREE SCENE TWENTY

CEDRIC looks at ALBUS a moment more, and then walks on. As he does so, DELPHI pulls out the Time-Turner from within her robes and SCORPIUS sees her.

SCORPIUS

Albus!

ALBUS

No. Wait . . .

SCORPIUS

The Time Turner is spinning . . . look at what she's doing . . . she can't leave us behind.

ALBUS and SCORPIUS both scramble to grab part of the Time-Turner.

And there is a giant whoosh of light. A smash of noise.

And time stops. And then it turns over, thinks a bit, and begins spooling backwards, slow at first . . .

And then it speeds up.

Albus . . .

ALBUS

What have we done?

SCORPIUS

We had to go with the Time-Turner, we had to try to stop her.

DELPHI

Stop me? How do you think you've stopped me? I am done with this.

She crushes the Time-Turner. It explodes into a thousand pieces.

You may have destroyed my chances of using Cedric to darken the world but maybe you're right Scorpius – maybe prophecies can be prevented, maybe prophecies can be broken. What is undoubtedly true is I'm done with trying to use you annoying, incompetent creatures for anything. No more wasting precious seconds on either of you. Time to try something new.

PART TWO

DELPHI ascends again into the air. She laughs in delight as she sets off, hard away.

The boys try to chase her, but they've not the slightest chance. She flies, they run.

ALBUS

No ... no ... you can't ...

SCORPIUS turns back and tries to pick up the Time-Turner pieces.

The Time-Turner? It's destroyed?

SCORPIUS

Utterly. We're stuck here. In time. Wherever in time we are. Whatever it is she's planning to do.

ALBUS looks around, trying desperately to process what's just happened.

ALBUS

Hogwarts looks the same.

SCORPIUS

Yes. And we can't be seen here. Let's get out of here before we're spotted.

ALBUS

We need to stop her, Scorpious.

SCORPIUS

I know we do – but how?





ACT THREE SCENE TWENTY-ONE

ST OSWALD'S HOME FOR OLD WITCHES AND
WIZARDS, DELPHI'S ROOM

HARRY, HERMIONE, RON, DRACO *and* GINNY *look around a simple oak-panelled room.*

HARRY

It must have been a Confundus Charm she used on him.
Used on them all. She faked being a nurse, she faked being
his niece.

HERMIONE

I've just checked in with the Ministry – but there's no
record of her. She's a shadow.

DRACO

Specialis Revelio!

Everyone turns to look at DRACO. He looks back dryly.

Well, it was worth a try, what are you waiting for? We
know nothing, so we just have to hope this room reveals
something.

GINNY

Where can she have hidden anything? It's quite a spartan
room.

RON

These panels, these panels must conceal something.

PART TWO

DRACO

Or the bed.

DRACO starts examining the bed, GINNY a lamp, as the rest start examining the panels.

RON (*shouting as he hammers on the walls*)

What you hiding? What you got?

HERMIONE

Maybe we should all stop for a moment and have a think about what—

GINNY unscrews a lamp chimney from an oil lamp. There's a breathing-out noise. And then hissing words. They all turn towards it.

What was that?

HARRY

That's — I'm not supposed to be understanding — that's Parseltongue.

HERMIONE

And what does it say?

HARRY

How do I . . . ? I haven't been able to understand Parseltongue since Voldemort died.

HERMIONE

And nor has your scar hurt.

HARRY looks at HERMIONE.

HARRY

It says 'welcome Augurey'. I think I need to tell it to open . . .

DRACO

Then do it.

HARRY shuts his eyes. He speaks in Parseltongue. The room transforms around them, becoming darker, and more desperate. A writhing mass of painted snakes emerges on all the walls.

ACT THREE SCENE TWENTY-ONE

And on them, written in fluorescent paint, a prophecy.

What is this?

RON

'When spares are spared, when time is turned, when unseen children murder their fathers: then will the Dark Lord return.'

GINNY

A prophecy. A new prophecy.

HERMIONE

Cedric – Cedric was called a spare.

RON

When time is turned – she has that Time-Turner doesn't she?

Their faces sink.

HERMIONE

She must do.

RON

But why does she need Scorpius or Albus?

HARRY

Because I'm a parent – who hasn't seen his child. Hasn't understood his child.

DRACO

Who is she? To be so obsessed with all this?

GINNY

I think I've got the answer to that.

They all turn to her. She points up . . . their collective faces sink further and fill with fear.

Words are revealed on all the walls of the auditorium – dangerous words, horrible words.

'I will rebirth the Dark. I will bring my father back.'

RON

No. She can't . . .

PART TWO

HERMIONE

How is it even – possible?

DRACO

Voldemort had a daughter?

They look up terrified. GINNY takes HARRY's hand

HARRY

No, no, no. Not that. Anything but that.

We cut to black.



INTERVAL



PART TWO
ACT FOUR



ACT FOUR SCENE ONE

MINISTRY OF MAGIC, GRAND MEETING ROOM

Wizards and witches from all over cram into the grand meeting room. More than we've ever seen before. And their worry is writ large across their faces. HERMIONE walks on to a hastily made stage. She raises her hand for silence. Silence falls; they're anxious for any answers she might give. She's surprised at the lack of effort it took. She looks around herself.

HERMIONE

Thank you. I'm so pleased so many of you were able to make my – second – Extraordinary General Meeting. I've got some things to say – I ask that we deal with questions – and there will be a lot of questions – after I speak.

As many of you know, a body has been found at Hogwarts. His name was Craig Bowker. He was a good boy. We have no firm information who was responsible for the act but yesterday we searched St Oswald's. A room there revealed two things: one, a prophecy that promised . . . the return of darkness – two, written on the ceiling, a proclamation – that the Dark Lord had a – that Voldemort had a child.

The news reverberates around the room.

We don't know the full details. We're only just investigating – questioning those with a Death Eater

PART TWO

connection . . . and as yet no record has been found either of the child or of the prophecy, but, it does look like there's some truth to it. This child was kept hidden from the wizarding world, and now she's — well now she's—

PROFESSOR MCGONAGALL

She? A daughter? He had a daughter?

HERMIONE

Yes. A daughter.

PROFESSOR MCGONAGALL

And is she now in custody?

HARRY

Professor, she did ask for no questions.

HERMIONE

It's fine, Harry. No, Professor, that's where this gets worse. I'm afraid we've no means of taking her into custody. Or indeed, stopping her doing anything. She's out of our reach.

PROFESSOR MCGONAGALL

We can't — look for her?

There's a beat. This takes courage.

HERMIONE

We have good reason to believe she's hidden herself in time.

PROFESSOR MCGONAGALL (*furious*)

Of all the reckless stupid things, you've kept the Time-Turner even now?

HERMIONE

Professor, I assure you—

PROFESSOR MCGONAGALL

Shame on you, Hermione Granger!

HERMIONE flinches in the face of the anger.

HARRY

No, she doesn't deserve that. You have a right to be angry. You all do. But this is not all Hermione's fault. We don't

ACT FOUR SCENE ONE

know how the witch got hold of the Time-Turner. Whether my son gave it to her.

GINNY

Whether our son gave it her. Or whether it was stolen from him.

GINNY joins HARRY on the stage.

PROFESSOR MCGONAGALL

Your solidarity is admirable, but it doesn't make your negligence negligible.

DRACO

Then it's a negligence I too should face.

DRACO walks up to the stage and stands beside GINNY.

This is almost a Spartacus moment. There are gasps.

Hermione and Harry have done nothing wrong but try and protect us all. If they're guilty, then I am too.

HERMIONE looks across at her cohort moved. RON determinedly joins them on the stage.

RON

Just to say – I didn't know about much of it so can't take responsibility – and I'm pretty sure my kids had nothing to do with it – but if this lot are standing up here, then so am I.

GINNY

No one can know where they are – whether they're together or apart. I trust that our sons will be doing all they can to stop her but . . .

HERMIONE

We haven't given up. We've gone to the giants. The trolls. Everyone we can find. The Aurors are out flying, searching, talking to those who know secrets, following those who won't reveal secrets.

HARRY

But there is one truth we can't escape: that somewhere

PART TWO

in our past a witch is trying to rewrite everything we ever knew – and all we can do is wait – wait for the moment she either succeeds or fails.

PROFESSOR MCGONAGALL

And if she succeeds?

HERMIONE

Then just like that – most of the people in this room will be gone, we'll no longer exist and Voldemort will rule again.





ACT FOUR SCENE TWO

SCOTTISH HIGHLANDS, AVIEMORE TRAIN STATION, 1981

ALBUS and SCORPIUS are looking at a STATION MASTER, *apprehensively*.

ALBUS

One of us should talk to him, don't you think?

SCORPIUS

Hello, Mr Station Master. Mr Muggle. Question: did you see a flying witch passing here? And by the way, what year is it? We just ran away from Hogwarts because we were frightened of upsetting things, but this is okay?

ALBUS

You know what annoys me most of all? Dad will think we did it deliberately.

SCORPIUS

Albus. Really? I mean, *really* really? We're – trapped – lost in time – probably permanently – and you're worrying what your dad might think about it? I will never understand the two of you.

ALBUS

There's a lot to understand. Dad's pretty complicated.

SCORPIUS

And you're not? Not to question your taste in women but you fancied ... well ...

PART TWO

They both know who he's talking about.

ALBUS

I did, didn't I? I mean what she did to Craig . . .

SCORPIUS

Let's not think about that. Let's focus on the fact that we have no wands, no brooms, no means of returning to our time, all we have is our wits and – no, that's all, our wits – and we have to stop her.

STATION MASTER (*in very strong Scots*)

Ye ken th' Auld Reekie train is running late, boys?

SCORPIUS

Sorry?

STATION MASTER

If you're waiting oan th' Auld Reekie train, you'll need tae ken it's running late. Train wirks oan th' line. It's a' oan th' amended time buird.

He looks at them, they look back bewildered. He frowns and hands them an amended timetable. He points to the right bit of it.

Late.

ALBUS takes it and examines it. His face changes as he takes in enormous information. SCORPIUS just stares at the Station Master.

ALBUS

I know where she is.

SCORPIUS

You understood that?

ALBUS

Look at the date. On the timetable.

SCORPIUS leans in and reads.

SCORPIUS

The thirtieth of October 1981. Day before Hallows' Eve, thirty-nine years ago. But – why is she? Oh.

ACT FOUR SCENE TWO

SCORPIUS's *face falls as he realises.*

ALBUS

The death of my grandparents. The attack on my dad as a baby . . . the moment when Voklemort's curse rebounded on himself. She's not trying to bring about her prophecy – she's trying to prevent the big one.

SCORPIUS

The big one?

ALBUS

'The one with the power to vanquish the Dark Lord approaches . . .

SCORPIUS *joins in.*

SCORPIUS and ALBUS

' . . . born to those who have thrice defied him, born as the seventh month dies . . . '

SCORPIUS's *face falls with every word.*

SCORPIUS

It's my fault. I told her that prophecies can be broken – I told her the whole logic of prophecies is questionable—

ALBUS

In twenty-four hours' time Voldemort curses himself trying to kill the baby Harry Potter. Delphi is trying to prevent that curse. She's going to kill Harry herself. We need to get to Godric's Hollow. Now.





ACT FOUR SCENE THREE

GODRIC'S HOLLOW, 1981

ALBUS and SCORPIUS walk through the centre of Godric's Hollow and it's a bustling, beautiful little village.

SCORPIUS

Well, there's no visible signs of attack that I can see . . .

ALBUS

This is Godric's Hollow?

SCORPIUS

Your dad's never taken you?

ALBUS

No, he tried to a few times but I refused.

SCORPIUS

Well there's no time for a tour – we have a murderous witch to save the world from – but regard . . . the church, St Jerome's . . .

As he indicates a church becomes visible.

ALBUS

It's magnificent.

SCORPIUS

And St Jerome's graveyard is supposedly magnificently haunted (*he points in another direction*), and that's where the statue of Harry and his parents will be—

ACT FOUR SCENE THREE

ALBUS

My dad has a statue?

SCORPIUS

Oh. Not yet. But he will. Hopefully. And this – this house is where Bathilda Bagshot lived, lives ...

ALBUS

The Bathilda Bagshot? *A History of Magic* Bathilda Bagshot?

SCORPIUS

The very same. Oh my, that's her. Wow. Squeak. My geekness is a-quivering.

ALBUS

Scorpius!

SCORPIUS

And here it is—

ALBUS

The home of James, Lily and Harry Potter ...

A young, attractive couple leave a house with a baby in a pushchair. ALBUS moves towards them, SCORPIUS pulls him back.

SCORPIUS

They can't see you, Albus, it might damage time, and we're not doing that – not this time.

ALBUS

But this means, she hasn't ... we've made it ... she hasn't ...

SCORPIUS

So what do we do now? Get ready to fight her? Because she's pretty ... fierce.

ALBUS

Yes. We haven't really thought this one through have we? What do we do now? How do we protect my dad?





ACT FOUR SCENE FOUR

MINISTRY OF MAGIC, HARRY'S OFFICE

HARRY is hurriedly going through paperwork.

DUMBLEDORE

Good evening, Harry.

Beat. HARRY looks up at the portrait of DUMBLEDORE, his face passive.

HARRY

Professor Dumbledore. In my office, I'm honoured. I must be where the action is, tonight?

DUMBLEDORE

What are you doing?

HARRY

Going through papers, seeing if I've missed anything I shouldn't have. Marshalling forces to fight in the limited way we can fight. Knowing that the battle is being waged far away from us. What else can I do?

Pause. DUMBLEDORE says nothing.

Where have you been, Dumbledore?

✿

DUMBLEDORE

I'm here now.

ACT FOUR SCENE FOUR

HARRY

Here just as the battle is lost. Or are you denying that Voldemort is going to return?

DUMBLEDORE

It is — possible.

HARRY

Go. Leave. I don't want you here, I don't need you. You were absent every time it really counted. I fought him three times without you. I'll face him again, if needs be — alone.

DUMBLEDORE

Harry, don't you think I wanted to fight him on your behalf? I would have spared you if I could—

At that HARRY erupts.

HARRY

Love blinds us? Do you even know what that means? Do you even know how bad that advice was? My son is — my son is fighting battles for us just as I had to for you. And I have proved as bad a father to him as you were to me. Leaving him in places he felt unloved — growing in him resentments he'll take years to understand—

DUMBLEDORE

If you're referring to Privet Drive then—

HARRY

Years — years I spent there alone, without knowing what I was, or why I was there, without knowing that anybody cared!

DUMBLEDORE

I — did not wish to become attached to you

HARRY

Protecting yourself, even then!

DUMBLEDORE

No. I was protecting you. I did not want to hurt you . . .

DUMBLEDORE attempts to reach out of the portrait, but he can't. He begins to cry but tries to hide it.

PART TWO

But I had to meet you in the end . . . eleven years old, and you were so brave. So good. You walked uncomplainingly along the path that had been laid at your feet. Of course I loved you . . . and I knew that it would happen all over again . . . that where I loved, I would cause irreparable damage . . . I am no fit person to love . . . I have never loved without causing harm . . .

Beat.

HARRY

You would have hurt me less if you had told me this, then.

DUMBLEDORE (*openly weeping now*)

I was blind. That is what love does. I couldn't see that you needed to hear that this closed-up, tricky, dangerous old man . . . loved you . . .

A pause. The two men are overcome with emotion.

HARRY

It isn't true that I never complained.

DUMBLEDORE

Harry, there is never a perfect answer in this messy, emotional world. Perfection is beyond the reach of humankind, beyond the reach of magic. In every shining moment of happiness is that drop of poison: the knowledge that pain will come again. Be honest to those you love, show them your pain. To suffer is as human as to breathe.

HARRY

You said that to me once before.

DUMBLEDORE

It is all I have to offer you tonight.

He begins to walk away.

HARRY

Don't go!

DUMBLEDORE

Those that we love never truly leave us, Harry. There are

ACT FOUR SCENE FOUR

things that death cannot touch. Paint . . . and memory . . . and love.

HARRY

I loved you too, Dumbledore.

DUMBLEDORE

I know.

He is gone. And HARRY is alone. DRACO enters.

DRACO

Did you know that in this other reality – the reality Scorpius saw into – I was Head of Magical Law Enforcement? Maybe this room will be mine soon enough. Are you okay?

HARRY is consumed in his grief.

HARRY

Come in – I'll give you the tour.

DRACO walks hesitantly inside the room. He looks around distastefully.

DRACO

The thing is though – never really fancied being a Ministry man. Even as a child. My dad – it's all he ever wanted – me, no.

HARRY

What did you want to do?

DRACO

Quidditch. But I wasn't good enough. Mainly I wanted to be happy.

HARRY nods. DRACO looks at him a second more, unsure how to do this.

Sorry, I'm not very good at small talk, do you mind if we skip on to the serious business?

HARRY

Of course. What – serious – business?

Beat.

DRACO

Do you think Theodore Nott had the only Time-Turner?

HARRY

What?

DRACO

The Time-Turner the Ministry seized was a prototype. Made of inexpensive metal. It does the job, sure. But only being able to go back in time for five minutes – that's a serious flaw – it isn't something you'd sell to true collectors of Dark Magic.

HARRY realises what DRACO is saying.

HARRY

He was working for you?

DRACO

No. My father. He liked owning things that no one else had. The Ministry's Time-Turners – thanks to Croaker – were always a little vanilla for him. He wanted the ability to go back further than an hour, he wanted the ability to travel back years. He'd never have used it, secretly I think he preferred a world without Voldemort. But yes, the Time-Turner was built for him.

HARRY

And did you keep it?

DRACO reveals the Time-Turner.

DRACO

No five-minute problem, and it gleams like gold, just the way the Malfoys like it. You're smiling.

HARRY

Hermione Granger. It was the reason she kept the first, the fear that there might be a second. Hanging on to this, you could have been sent to Azkaban.

DRACO

Consider the alternative – consider if people had known that I had the ability to travel in time. Consider the rumour that would have been given increased – credence.

ACT FOUR SCENE FOUR

HARRY *looks at DRACO, understanding him perfectly.*

HARRY

Scorpius.

DRACO

We were capable of having children, but Astoria was frail. A blood malediction, a serious one. An ancestor was cursed . . . it showed up in her. You know how these things can resurface after generations . . .

HARRY

I'm sorry, Draco.

DRACO

I didn't want to risk her health, I said it didn't matter whether the Malfoy line died with me – whatever my father said. But Astoria – she didn't want a baby for the Malfoy name, for pure blood or glory, but for us. Our child, Scorpius was born . . . it was the best day of both our lives, although it weakened Astoria considerably. We hid ourselves away, the three of us. I wanted to conserve her strength . . . and so the rumours started.

HARRY

I can't imagine what that was like.

DRACO

Astoria always knew that she was not destined for old age. She wanted me to have somebody when she left, because . . . it is exceptionally lonely, being Draco Malfoy. I will always be suspected. There is no escaping the past. I never realised, though, that by hiding him away from this gossiping, judgemental world, I ensured that my son would emerge shrouded in worse suspicion than I ever endured.

HARRY

Love blinds. We have both tried to give our sons not what they needed, but what we needed. We've been so busy trying to rewrite our own pasts, we've blighted their present.

PART TWO

DRACO

Which is why you need this. I have been holding on to it, barely resisting using it, even though I would sell my soul for another minute with Astoria . . .

HARRY

Oh, Draco . . . we can't. We can't use it.

DRACO looks up at HARRY, and for the first time – at the bottom of this dreadful pit – they look at each other as friends.

DRACO

We have to find them – if it takes centuries, we must find our sons . . .

HARRY

We have no idea where they are or when they are. Searching in time when you've no idea where in time to search, that's a fool's errand. No, love won't do it and nor will a Time-Turner, I'm afraid. It's up to our sons now – they're the only ones who can save us.





ACT FOUR SCENE FIVE

GODRIC'S HOLLOW, OUTSIDE JAMES AND
LILY POTTER'S HOUSE, 1981

ALBUS and SCORPIUS look hopelessly around, trying to think themselves out of the most epic of problems.

ALBUS

We tell my granddad and grandma?

SCORPIUS

That they'll never get to see their son grow up?

ALBUS

She's strong enough I know she is you saw her.

SCORPIUS

She looked wonderful, Albus. And if I were you I'd be desperate to talk to her. But she needs to be able to beg Voldemort for Harry's life, she needs to think he might die, and you're the worst spoiler in the world that didn't turn out to be true . . .

ALBUS

Dumbledore. Dumbledore's alive. We get Dumbledore involved. We do what you did with Snape—

SCORPIUS

Can we risk him knowing your dad survives? That he has kids?

ALBUS

He's Dumbledore! He can cope with anything!

SCORPIUS

Albus, there have been about a hundred books written on what Dumbledore knew, how he knew it or why he did what he did. But what's undoubtedly true – what he did – he needs to do – and I'm not going to risk messing with it. (*Beat, he looks imploringly at his friend.*) I was able to ask for help because I was in an alternate reality. We aren't. We're in the past. We can't fix time only to create more problems – if our adventures have taught us anything, they've taught us that. The dangers of talking to anyone – infecting time – are too great.

ALBUS

So we need to – talk to the future. We need to send Dad a message.

SCORPIUS

But we don't have an owl that can fly through time. And he doesn't have a Time-Turner.

ALBUS

We get a message to Dad. He'll find a way to get back here. Even if he has to build a Time-Turner himself.

SCORPIUS

We send a memory – like a Pensieve – stand over him and send a message, hope he reaches for the memory at exactly the right moment. I mean, it's unlikely, but . . . stand over the baby – and just repeatedly shout HELP. HELP. HELP. I mean, it might traumatise the baby slightly.

ALBUS

Only slightly.

SCORPIUS

A bit of trauma now is nothing compared to what's happening . . . and maybe when he then thinks – later – he might remember the faces of us as we – shouted –

ALBUS

Help.

ACT FOUR SCENE FIVE

SCORPIUS *looks at* ALBUS.

SCORPIUS

You're right. It's a terrible idea.

ALBUS

It's one of your worst ideas ever.

SCORPIUS

Got it! We deliver it ourselves – we wait forty years – we deliver it—

ALBUS

Not a chance – once Delphi has set time the way she wants she'll send armies to try and find us – kill us

SCORPIUS

So we hide in a hole?

ALBUS

As pleasurable as it will be to hide in a hole with you for the next forty years . . . they'll find us. And we'll die and time will be stuck in the wrong position. No. We need something we can control, something we know he'll get at exactly the right time. We need a . . .

SCORPIUS

There's nothing. Still, if I had to choose a companion to be at the return of eternal darkness with, I'd choose you.

ALBUS

No offence, but I'd choose someone massive and really good at magic.

LILY exits the house with BABY HARRY in a pram, she carefully puts a blanket on him.

His blanket. She's wrapping him in his blanket.

SCORPIUS

Well, it is a moderately cold day.

ALBUS

He always said – it's the only thing he had from her. Look at the love with which she's put it on him – I think he'd like to know about that – I wish I could tell him.

PART TWO

SCORPIUS

And I wish I could tell my dad – well, I'm not sure what. I think I'd like to tell him that I'm occasionally capable of more bravery than he might think I am.

ALBUS has a thought.

ALBUS

Scorpius – my dad still has that blanket.

SCORPIUS

That won't work. If we write a message on it now, even really small, he'll read it too soon. Time will be spoilt.

ALBUS

What do you know about love potions? What's the ingredient they all contain?

SCORPIUS

Amongst other things, Pearl Dust.

ALBUS

Pearl Dust is a relatively rare ingredient isn't it?

SCORPIUS

Mainly because it's pretty expensive. What's this about, Albus?

ALBUS

Dad and I had a fight on the day before I went to school.

SCORPIUS

This I am aware of. I believe it kind of got us into this mess.

ALBUS

I threw the blanket across the room. It collided with the love potion that Uncle Ron gave me as a joke. The potion spilt and the blanket was covered in it and I happen to know for a fact Mum hasn't let Dad touch that room since I left it.

SCORPIUS

So?

ALBUS

So it's coming up to Hallows' Eve in their time as well as ours – and he told me he always finds that blanket, he

ACT FOUR SCENE FIVE

needs to be with it on Hallows' Eve – it was the last thing his mum gave him – so he will look for it and when he finds it . . .

SCORPIUS

No. Still not getting you.

ALBUS

What reacts with Pearl Dust?

SCORPIUS

Well, it is said that if Tincture of Demiguise and Pearl Dust meet . . . they burn.

ALBUS

And is Tincture of *(he's unsure how to say the word)* Demiguise visible to the naked eye?

SCORPIUS

No.

ALBUS

So if we were to get that blanket and write on it in Tincture of Demiguise then . . .

SCORPIUS *(eureka)*

Nothing would react to it until it came into contact with the love potion. In your room. In the present. By Dumbledore, I love it.

ALBUS

We just need to work out where to find some . . . Demiguises.

SCORPIUS

You know, rumour has it Bathilda Bagshot never saw the point in witches and wizards locking their doors.

The door swings open.

Rumour was right. Time to steal some wands and get potioning.



ACT FOUR SCENE SIX

HARRY AND GINNY POTTER'S HOUSE, ALBUS'S ROOM

HARRY is sitting on ALBUS's bed. GINNY enters, she looks at him.

GINNY

Surprised to find you here.

HARRY

Don't worry, I haven't touched anything. Your shrine is preserved. (*He utters.*) Sorry. Bad choice of words.

GINNY says nothing. HARRY looks up at her.

You know I've had some pretty terrible Hallows' Eves – but this is undoubtedly at least the – second worst.

GINNY

I was wrong – to blame you – I always accuse you of jumping to things and it was me who – Albus went missing and I assumed it was your fault. I'm sorry I did that.

HARRY

You don't think this is my fault?

GINNY

Harry, he was kidnapped by a powerful Dark witch, how can that be your fault?

HARRY

I chased him away. I chased him to her.

ACT FOUR SCENE SIX

GINNY

Can we not treat this as if the battle is already lost?

GINNY nods. HARRY starts to cry.

HARRY

I'm sorry Gin—

GINNY

Are you not listening to me? I'm sorry too.

HARRY

I shouldn't have survived – it was my destiny to die – even Dumbledore thought so – and yet I lived. I beat Voldemort. All these people – all these people – this boy Craig, my parents, Fred, the Fallen Fifty – and it's me that gets to live? How is that? All this damage – and it's my fault.

GINNY

They were killed by Voldemort.

HARRY

But if I'd stopped him sooner? All that blood on my hands. And now our son has been taken too—

GINNY

He's not dead. Do you hear me Harry? He's not dead.

She takes HARRY in her arms. There is a big pause filled with pure unhappiness.

HARRY

The Boy Who Lived. How many people have to die for the Boy Who Lived?

HARRY sways a moment, unsure. Then he notices the blanket. He walks towards it.

This blanket is all I have you know . . . of that Hallows' Eve. This is all I have to remember them. And whilst . . .

He picks up the blanket. He discovers it has holes in it. He looks at it, dismayed.

PART TWO

This has got holes in it. Ron's idiotic love potion has burnt through it, right through it. Look at this. It's ruined. Ruined.

He throws down the blanket. GINNY picks it up, examining it.

GINNY

Harry ...

HARRY

What?

GINNY

Harry, it has – something – written—

And without warning, ALBUS and SCORPIUS appear, sharing the stage with HARRY and GINNY even though they are separated by time.

ALBUS

'Dad ...'

SCORPIUS

We're starting with 'Dad'?

ALBUS

So he'll know it's from me.

SCORPIUS

Harry is his name. We should start with 'Harry'.

ALBUS (*firm*)

We're starting with 'Dad'.

HARRY

'Dad', does it say 'Dad'? It's not that distinct ...

SCORPIUS

'Dad, HELP'

GINNY

'Hello'? Does that say 'Hello'? And then ... 'Good' ...

HARRY

'Dad Hello Good Hello'? No. This is ... a strange joke.

ALBUS

'Dad. Help. Godric's Hollow.'

ACT FOUR SCENE SIX

GINNY

Give me that. My eyesight is better than yours. Yes. 'Dad Hello Good' – that's not 'Hello' again – that's 'Hallow' or 'Hollow'? And then some numbers – these are clearer – '3 ... 1 ... 1 ... 0 ... 8 ... 1'. Is this one of those Muggle telephone numbers? Or a grid reference or a ...

HARRY looks up, several thoughts smashing through his brain at once.

HARRY

No. It's a date. 31 October 1981. The date my parents were killed.

GINNY looks at HARRY, and then back at the blanket.

GINNY

That doesn't say 'Hello'. It says 'Help'.

HARRY

'Dad. Help. Godric's Hollow. 31/10/81.' It's a message. Clever boy left me a message.

HARRY kisses GINNY hard.

GINNY

Albus wrote this?

HARRY

And he's told me where they are and when they are, and now we know where she is, we know where we can fight her.

He kisses her hard again.

GINNY

We haven't got them back again yet.

HARRY

I'll send an owl to Hermione. You send one to Draco. Tell them to meet us at Godric's Hollow with the Time-Turner.

PART TWO

GINNY

And it is 'us', okay? Don't even think about going back without me, Harry.

HARRY *kisses his wife full of gratitude and love.*

HARRY

Of course you're coming. We have a chance Ginny, and by Dumbledore – that's all that we need – a chance.





ACT FOUR SCENE SEVEN

GODRIC'S HOLLOW

RON, HERMIONE, DRACO, HARRY and GINNY walk through a present-day Godric's Hollow. A busy market town (it's expanded over the years)

HERMIONE

Godric's Hollow. It must be twenty years . . .

GINNY

Is it just me or are there more Muggles about?

HERMIONE

It's become quite popular as a weekend break.

DRACO

I can see why – look at the thatched roofs. And is that a farmers' market?

HERMIONE approaches HARRY – who is looking around himself, overwhelmed by all he is seeing.

HERMIONE

You remember when we were last here? This feels just like old times.

RON

Old times with a few unwelcome ponytails added to the mix.

DRACO knows a barb when he hears one.

DRACO

Can I just say . . .

RON

Malfoy, you may be all chummy chummy with Harry, and you may have produced a relatively nice child, but you've said some very unfair things to and about my wife . . .

HERMIONE

And your wife doesn't need you fighting her battles for her.

HERMIONE *looks witheringly at RON. RON takes the hit.*

RON

Fine. But if you say one thing about her or me . . .

DRACO

You'll do what, Weasley?

HERMIONE

He'll hug you. Because we're all on the same team, aren't we Ron?

RON *(hesitating in the face of her unwavering gaze)*

Fine. I, um, I think you've got really nice hair. Draco.

HERMIONE

Thank you, husband. Now this seems a good spot. Let's do this . . .

DRACO *takes out the Time-Turner - it begins spinning wildly as the others take their places around it.*

And there is a giant whoosh of light. A smash of noise.

And time stops. And then it turns over, thinks a bit, and begins spooling backwards, slow at first . . .

And then it speeds up.

They look around themselves.

RON

So? Has it worked?



ACT FOUR SCENE EIGHT

GODRIC'S HOLLOW, A SHED, 1981

ALBUS looks up amazed to see GINNY and then HARRY, and then he takes in the rest of the happy band (RON, DRACO and HERMIONE).

ALBUS

MUM?

HARRY

Albus Severus Potter. Are we pleased to see you.

ALBUS runs and throws himself into GINNY's arms. GINNY receives him, delighted.

ALBUS

You got our note ... ?

GINNY

We got your note.

SCORPIUS trots up to his dad.

DRACO

We can hug too if you like ...

SCORPIUS looks at his dad, unsure for a moment. And then they sort of half-hug in a very awkward way. DRACO smiles.

RON

Now, where's this Delphi?

PART TWO

SCORPIUS

You know about Delphi?

ALBUS

She's here – she's trying to kill you we think. Before Voldemort curses himself. She's going to kill you and so break the prophecy and ...

HERMIONE

Yes, we thought that might be it too. Do you know where specifically she is now?

SCORPIUS

She's disappeared. How did you – how did you without the Time-Turner ...

HARRY (*interrupting*)

That's a long and complicated story, Scorpius. And we don't have time for it.

DRACO smiles at HARRY gratefully.

HERMIONE

Harry's right. Time is of the essence. We need to get people into position. Now, Godric's Hollow is not a large place, but she could be coming from any direction. So we need somewhere that gives us good views of the town – that allows for multiple and clear observation points – and that will, most importantly, keep us hidden because we cannot risk being seen.

They all frown, thinking.

I'd say St Jerome's Church ticks all those boxes wouldn't you?



ACT FOUR SCENE NINE

GODRIC'S HOLLOW, CHURCH, SANCTUARY, 1981

ALBUS is sleeping in a pew. GINNY watches him carefully. HARRY is looking out the opposite window.

HARRY

No. Nothing. Why isn't she here?

GINNY

We're together, your mum and dad are alive, we can turn time Harry, we can't speed it up. She'll come when she's ready and we'll be ready for her.

She looks at ALBUS's sleeping form.

Or some of us will be.

HARRY

Poor kid thought he had to save the world.

GINNY

Poor kid has saved the world. That blanket was masterful. I mean, he also almost destroyed the world, but probably best not to focus on that bit.

HARRY

You think he's okay?

GINNY

He's getting there, it just might take him a bit of time and you a bit of time too.

PART TWO

HARRY *smiles. She looks back at ALBUS. He does too.*

You know, after I'd opened the Chamber of Secrets – after Voldemort had bewitched me with that terrible diary and I'd almost destroyed everything—

HARRY

I remember.

GINNY

After I came out of hospital – everyone ignored me, shut me out – other than, that is, the boy who had everything – who came across the Gryffindor common room and challenged me to a game of Exploding Snap. People think they know all there is to know about you, but the best bits of you are – have always been – heroic in really quiet ways. My point is – after this is over, just remember if you could – that sometimes people – but particularly children – just want someone to play Exploding Snap with.

HARRY

You think that's what we're missing – Exploding Snap?

GINNY

No. But the love I felt from you that day – I'm not sure Albus feels that.

HARRY

I'd do anything for him.

GINNY

Harry, you'd do anything for anybody. You were pretty happy to sacrifice yourself for the world. He needs to feel specific love. It'll make him stronger, and you stronger too.

HARRY

You know, it wasn't until we thought Albus had gone that I truly understood what my mother was able to do for me. A counter-charm so powerful that it was able to repel the spell of death.

GINNY

And the only spell Voldemort couldn't understand – love.

ACT FOUR SCENE NINE

The word feels both heavy and beautiful in the room.

HARRY

I do love him specifically, Ginny.'

GINNY

I know, but he needs to feel it.

HARRY smiles sadly at his wife, aware of all he needs to change.

HARRY

I'm lucky to have you aren't I?

GINNY

Extremely. And I'd be delighted to discuss just how lucky at another time. But for now – let's focus on stopping Delphi.

HARRY

We are running out of time.

A thought occurs to GINNY.

GINNY

Unless – Harry, has anyone thought – why has she picked now? Today?

HARRY

Because this is the day that everything changed ...

GINNY

Right now you're over a year old, am I right?

HARRY

A year and three months.

GINNY

That's a year and three months she could have killed you in. Even now, she's been in Godric's Hollow for twenty-four hours. What's she waiting for?

HARRY

I'm still not entirely following—

GINNY

What if she's not waiting for you – she's waiting for him ... to stop him?

PART TWO

HARRY

What?

GINNY

Delphi's picked tonight because he's here because her father is coming. She wants to meet him. Be with him, the father she loves. Voldemort's problems started when he attacked you. If he hadn't done that . . .

HARRY

He'd have only got more powerful the darkness would only have got darker.

GINNY

The best way to break the prophecy is not to kill Harry Potter, it's to stop Voldemort doing anything at all.





ACT FOUR SCENE TEN

GODRIC'S HOLLOW, CHURCH, 1981

The group are gathered and full of confusion

RON

So let me get this right – we're fighting to protect
Voldemort?

ALBUS

Voldemort killing my grandparents. Voldemort trying to
kill my dad?

HERMIONE

Of course, Ginny. Delphi's not trying to kill Harry – she's
stopping Voldemort trying to kill Harry. Brilliant.

DRACO

So – we just wait? Until Voldemort turns up?

ALBUS

Does she know when he does turn up? Hasn't she come here
twenty-four hours early because she isn't sure when he'll
arrive and in what direction? The history books – correct
me if I'm wrong, Scorpius – show nothing about when and
how he arrived in Godric's Hollow?

SCORPIUS *and* HERMIONE

You're not wrong.

PART TWO

RON

Blimey! There are two of them!

DRACO

So how can we use this to our advantage?

ALBUS

Do you know what I'm really good at?

HARRY

There's plenty you're good at, Albus.

ALBUS

Polyjuicing. And I think Bathilda Bagshot may have all the ingredients for Polyjuice in her basement. We can Polyjuice into Voldemort and bring her to us.

RON

To use Polyjuice you need a bit of someone. We don't have a bit of Voldemort.

HERMIONE

But I like the concept, a pretend mouse for her cat.

HARRY

How close can we get through transfiguration?

HERMIONE

We know what he looks like. We've got some excellent wizards and witches here.

GINNY

You want to transfigure into Voldemort?

ALBUS

It's the only way.

HERMIONE

It is, isn't it?

RON steps forward bravely.

RON

Then I would like to – I think I should be him. I mean, it won't be – exactly nice being Voldemort – but without wishing to blow my own trumpet – I am probably the most chilled out of all of us and . . . so maybe transfiguring into

ACT FOUR SCENE TEN

him – into the Dark Lord will do less damage to me than – any of you more – intense – people.

HARRY steps away, introspective.

HERMIONE

Who are you calling intense?

DRACO

I'd also like to volunteer. I think being Voldemort requires precision . . . no offence, Ron . . . and a knowledge of Dark Magic, and—

HERMIONE

And I'd like to volunteer, too. As Minister for Magic I think it's my responsibility and right.

SCORPIUS

Maybe we should draw lots—

DRACO

You're not volunteering, Scorpius.

ALBUS

Actually—

GINNY

No, no way. I think you're all mad. I know what that voice is like inside your head. I won't have it in mine again -

HARRY

And anyway – it has to be me.

Everyone turns to HARRY.

DRACO

What?

HARRY

For this plan to work she has to believe it's him, without hesitation. She'll use Parseltongue – and I *knew* there was a reason why I still have that ability. But more than that, I know what it is to feel – like him. I know what it is to *be* him. It has to be me.

PART TWO

RON

Rubbish. Beautifully put, but beautiful rubbish. No way are you going to—

HERMIONE

I'm afraid you're right, my old friend.

RON

Hermione, you're wrong, Voldemort is not something to be — Harry should not—

GINNY

And I hate to agree with my brother, but ...

RON

He could get stuck — as Voldemort — forever.

HERMIONE

Your concerns are valid but ...

HARRY

Hang on, Hermione. Gin.

GINNY and HARRY make eye contact.

I won't do it if you don't want me to. But it feels like the only way to me. Am I wrong?

GINNY thinks a moment and then softly nods. HARRY's face hardens.

GINNY

You're right.

HARRY

Then let's do this.

DRACO

Don't we need to discuss the route you're taking the—

HARRY

She's watching for him. She'll come to me.

DRACO

And then what? When she's with you? May I remind you this is a very powerful witch.

ACT FOUR SCENE TEN

RON

Easy. He gets her in here. We zap her together.

DRACO

'Zap her'?

HERMIONE *looks around the room.*

HERMIONE

We'll hide behind these doors. If you can get her to this point Harry (*she indicates the point where the light from the church's Rose Window hits the floor*), then we come out and make sure she has no chance to escape.

RON (*with a look to DRACO*)

And then we'll zap her.

HERMIONE

Harry, last chance, are you sure you can do this?

HARRY

Yes, I can do this.

DRACO

No, there's too many what ifs – too many things that can go wrong – the transfiguration could not hold, she could see through it – if she escapes us now there's no telling the damage she can do – we need time to properly plan to

ALBUS

Draco, trust my dad. He won't let us down.

HARRY *looks at ALBUS – moved.*

HERMIONE

Wands.

Everyone withdraws their wands. HARRY clasps his.

There's a light that builds – that overwhelms.

The transfiguration is slow and monstrous.

And the form of VOLDEMORT emerges from HARRY. And it's horrendous. He turns. He looks around his friends and family. They look back – aghast.

PART TWO

RON

Bloody hell.

HARRY/VOLDEMORT

It worked, then?

GINNY (*gravely*)

Yes. It worked.

~~XXXXXXXXXXXXXXXXXXXX~~



ACT FOUR SCENE ELEVEN

GODRIC'S HOLLOW, CHURCH, 1981

RON, HERMIONE, DRACO, SCORPIUS *and* ALBUS stand at the window, looking out. GINNY can't look. She sits further back.

ALBUS notices his mum sitting apart. He walks over to her.

ALBUS

It's going to be okay, you know that, Mum?

GINNY

I know it is. Or I hope I do. I just – don't want to see him like that. The man I love shrouded in the man I hate.

ALBUS sits beside his mum.

ALBUS

I liked her, Mum. You know that? I really liked her. Delphi. And she was – Voldemort's daughter?

GINNY

That's what they're good at Albus – catching innocents in their web.

ALBUS

This is all my fault.

GINNY takes ALBUS in her arms.

GINNY

How funny. Your dad seems to think it's all his. Strange pair, you are.

PART TWO

SCORPIUS *hisses from the door, interrupting her.*

SCORPIUS

That's her. That's her. She's seen him.

HERMIONE

Positions. Everybody. And remember, don't come out until he's got her in the light. We've one shot at this, we don't want to mess it up.

They all move fast.

DRACO

Hermione Granger, I'm being bossed around by Hermione Granger. *(She turns towards him, he smiles.)* And I'm mildly enjoying it.

SCORPIUS

Dad . . .

They scatter. They hide behind two major doors.

HARRY/VOLDEMORT *re-enters the church. He walks a few paces and then he turns.*

HARRY/VOLDEMORT

Whichever witch or wizard is following me, I assure you, you will regret it.

DELPHI *emerges behind him. She is compelled to him. This is her father and this is the moment she's waited for her entire life.*

DELPHI

Lord Voldemort. It is me. I am following you.

HARRY/VOLDEMORT

I do not know you. Leave me.

She breathes deeply.

DELPHI

I am your daughter.

HARRY/VOLDEMORT

If you were my daughter, I'd know of you.

ACT FOUR SCENE ELEVEN

DELPHI *looks at him imploringly.*

DELPHI

I am from the future. The child of Bellatrix Lestrange and you. I was born in Malfoy Manor before the Battle of Hogwarts. A battle you are going to lose. I have come to save you.

HARRY/VOLDEMORT *turns. She meets his eyes.*

It was Rodolphus Lestrange, Bellatrix's loyal husband, who on return from Azkaban told me who I was and revealed the prophecy he thought I was destined to fulfil. I am your daughter, sir.

HARRY/VOLDEMORT

I am familiar with Bellatrix and there are certain similarities in your face – though you haven't inherited the best of her. But without proof . . .

DELPHI *speaks intently in Parseltongue.*

HARRY/VOLDEMORT *laughs viciously.*

That's your proof?

DELPHI *effortlessly rises into the air. HARRY/VOLDEMORT steps back – amazed.*

DELPHI

I am the Augurey to your Dark Lord, and I am ready to give all that I have to serve you.

HARRY/VOLDEMORT *(trying not to show his shock)*

You learnt flight – from – me?

DELPHI

I have tried to follow the path you set.

HARRY/VOLDEMORT

I have never met a witch or a wizard who's attempted to be my equal before.

DELPHI

Do not mistake me – I would not claim to be worthy of you,

PART TWO

Lord. But I have devoted my life to being a child you could be proud of.

HARRY/VOLDEMORT (*interrupting*)

I see what you are, and I see what you could be. Daughter.

She looks at him, desperately moved.

DELPHI

Father?

HARRY/VOLDEMORT

Together, the power we could wield.

DELPHI

Father . . .

HARRY/VOLDEMORT

Come here, in the light, so I may examine what my blood made.

DELPHI

Your mission is a mistake. Attacking Harry Potter is a mistake. He will destroy you.

HARRY/VOLDEMORT's hand turns into HARRY's hand. He looks at it astonished and dismayed, and then quickly pulls it inside his sleeve.

HARRY/VOLDEMORT

He is a baby.

DELPHI

He has his mother's love, your spell will rebound, destroying you and making him too powerful and you too weak. You will recover, to spend the next seventeen years consumed in a battle with him – a battle you will lose.

HARRY/VOLDEMORT's hair begins to sprout, he feels it, he attempts to cover it. He pulls his hood over his head.

HARRY/VOLDEMORT

Then I won't attack him. You are right.

DELPHI

Father?

ACT FOUR SCENE ELEVEN

HARRY/VOLDEMORT *shrinks down – he is now more HARRY than VOLDEMORT. He turns his back to DELPHI.*

Father?

HARRY (*trying desperately to still sound like VOLDEMORT*)
Your plan is a good one. The fight is off. You have served me well, now come here into the light so I may examine you.

DELPHI *sees a door slightly sway open and then be pulled shut. She frowns at it, thinking rapidly, her suspicion growing.*

DELPHI
Father ...

She tries to get a glimpse of his face again, there is almost a dance happening here.

You are not Lord Voldemort.

DELPHI *unleashes a bolt from her hand. HARRY matches her.*

Incendio!

HARRY
Incendio!

The bolts meet in a beautiful explosion in the middle of the room.

And with her other hand DELPHI sends bolts to both doors as the others try to open them.

DELPHI
Potter. Colloportus!

HARRY *looks at the doors, dismayed.*

GINNY (*from off*)
She's sealed the doors from your side.

DELPHI
What? Thought your friends were going to join you did you?

PART TWO

HERMIONE (*from off*)

Harry ... Harry ...

HARRY

Fine. I'll deal with you alone.

He moves to attack her again. But she is far stronger.

HARRY's wand ascends towards her. He is disarmed. He is helpless.

How did you ... ? What are you?

DELPHI

I've watched you for a long time, Harry Potter. I know you better than my father did.

HARRY

You think you've learnt my weaknesses?

DELPHI

I've studied to be worthy of him! Yes, even though he is the supreme wizard of all time, he will be proud of me. Expulso!

HARRY rolls away as the floor explodes behind him. He crawls frantically under a church pew, trying to work out how he can fight her.

Are you crawling away from me? Harry Potter. Hero of the wizarding world. Crawling away like a rat. Wingardium Leviosa!

The church pew ascends into the air.

The question is whether it's worth my time to kill you, knowing that as soon as I stop my father, your destruction will be assured. How to decide? Oh, I'm bored, I'll kill you.

She sends down the pew hard down upon him. It smashes as he rolls desperately away.

ALBUS emerges from a grate on the floor, neither notice.

Avada—

ACT FOUR SCENE ELEVEN

ALBUS

Dad ...

HARRY

Albus! No!

ALBUS throws HARRY one of the wands. HARRY catches it, full of consternation about the risk his son has taken.

DELPHI

Two of you? Choices, choices. I think I'll kill the boy first.
Avada Kedavra!

She fires the Killing Curse at ALBUS – but HARRY throws him out of the way. The bolt smashes into the ground. He fires a bolt back.

You think you're stronger than me?

HARRY

No. I'm not.

They fire bolts mercilessly at each other as ALBUS rolls quickly away and slams a spell into one door and then another, opening them.

ALBUS

Alohomora!

HARRY

But we are.

ALBUS

Alohomora!

HARRY

I've never fought alone, you see. And I never will.

HERMIONE, RON, GINNY and DRACO emerge from the doors, and fire up their spells at DELPHI, who screams out in exasperation. This is titanic. But she can't fight them all.

There are a series of bangs – and then, overpowered and devastated, DELPHI tumbles down to the floor.

PART TWO

DELPHI

No ... No ...

HERMIONE

Brachiabindo!

She's bound.

HARRY advances towards DELPHI. He doesn't take his eyes off her. All the others stay back.

HARRY

Albus, are you okay?

ALBUS

Yes, Dad, I'm okay.

HARRY still doesn't take his eyes off DELPHI. He's still scared of her.

HARRY

Ginny, has he been injured? I need to know he's safe ...

GINNY

He insisted. He was the only one small enough to crawl through the grate. I tried to stop him.

HARRY

Just tell me he's okay.

ALBUS

I'm fine, Dad. I promise.

HARRY keeps advancing towards DELPHI.

HARRY

A lot of people have tried to hurt me – but my son! You dare hurt my son!

DELPHI

I only wanted to know my father.

These words take HARRY by surprise.

HARRY

You can't remake your life. You'll always be an orphan. That never leaves you.

ACT FOUR SCENE ELEVEN

DELPHI

Just let me – see him.

HARRY

I can't and I won't.

DELPHI (*truly pitiful*)

Then kill me.

HARRY thinks a moment.

HARRY

I can't do that either . . .

ALBUS

What? Dad? She's dangerous.

HARRY

No, Albus . . .

ALBUS

But she's a murderer – I've seen her murder

HARRY turns and looks at his son and then at GINNY.

HARRY

Yes. Albus, she's a murderer, and we're not.

HERMIONE

We have to be better than them.

RON

Yeah, it's annoying but it's what we learnt.

DELPHI

Take my mind. Take my memory. Make me forget who I am.

RON

No. We'll take you back to our time.

HERMIONE

And you'll go to Azkaban. Same as your mother.

DRACO

Where you'll rot.

HARRY hears a noise. A hissing noise.

PART TWO

*And then there is a noise like death a noise like nothing
else we've heard before.*

Haaarry Pottttter . . .

SCORPIUS

What's that?

HARRY

No. No. Not yet.

ALBUS

What?

RON

Voldemort.

DELPHI

Father?

HERMIONE

Now? Here?

DELPHI

Father!

DRACO

Silencio! (DELPHI is gagged.) Wingardium Leviosa! (She is sent upwards and away.)

HARRY

He's coming. He's coming right now.

*VOLDEMORT comes through the back of stage, and across
it, and walks down into the auditorium. And the air fills
with the hatred and fear he spreads. He brings death with
him. And everyone knows it.*





ACT FOUR SCENE TWELVE

GODRIC'S HOLLOW, 1981

HARRY *looks after VOLDEMORT helplessly.*

HARRY

Voldemort is going to kill my mum and dad, and there's nothing I can do to stop him.

DRACO

That's not true.

SCORPIUS

Dad, now is not the time ...

ALBUS

There is something you could do – to stop him. But you won't.

DRACO

That's heroic.

GINNY *takes HARRY's hand.*

GINNY

You don't have to watch, Harry. We can go home.

HARRY

I'm letting it happen ... of course I have to watch.

HERMIONE

Then we'll all witness it.

PART TWO

RON

We'll all watch.

We hear unfamiliar voices . . .

JAMES (from off)

Lily, take Harry and go! It's him! Go! Run! I'll hold him off . . .

There is a blast, and then a laugh.

You keep away, you understand you keep away.

VOLDEMORT (from off)

Avada Kedavra!

HARRY flinches as green light flashes around the auditorium.

ALBUS takes his hand. HARRY grasps hold of it. He needs it.

ALBUS

He did everything he could.

GINNY rises beside HARRY, and takes his other hand. He leans into them, they're holding him up now.

HARRY

That's my mum, at the window. I can see my mother, she looks beautiful.

There's the sound of banging as doors are blasted off.

LILY (from off)

Not Harry, not Harry, please not Harry . . .

VOLDEMORT (from off)

Stand aside, you silly girl . . . stand aside now . . .

LILY (from off)

Not Harry, please no, take me, kill me instead . . .

VOLDEMORT (from off)

This is my last warning—

ACT FOUR SCENE TWELVE

LILY (*from off*)

Not Harry! Please . . . have mercy . . . have mercy . . . not my son! Please – I'll do anything.

VOLDEMORT (*from off*)

Avada Kedavra!

And it's like lightning passes through HARRY's body. He's sent to the floor, a pure mess of grief.

And a noise like a shrunk scream descends and ascends around us.

And we just watch.

And slowly what was there is no longer there.

And the stage transforms and rotates.

And HARRY and his family and his friends are rotated off and away.





ACT FOUR SCENE THIRTEEN

GODRIC'S HOLLOW, INSIDE JAMES AND
LILY POTTER'S HOUSE, 1981

And we're in the burning ruins of a broken house A house that has undergone a vicious attack.

HAGRID emerges into it and walks through the ruins.

HAGRID

James?

He looks about himself.

Lily??

He walks slowly, unwilling to see too much too soon. He is entirely overwhelmed.

And then he sees them, and he stops, and he says nothing.

And we watch as the pain grows across his face.

Oh. Oh. That's not – that's not – I weren't . . . they told me, but – I were hoping for better . . .

He looks at them, as if unwilling to believe it's true, and then bows his head. He mutters a few words and then takes some crumpled flowers from his deep pockets and lays them on the floor.

ACT FOUR SCENE THIRTEEN

I'm sorry, they told me, he told me, Dumbledore told me, I can't wait with yeh. Them Muggles are coming yeh see with their flashing blues and they won't 'preciate a big lummo like me would they?

He lets out a sob.

Hard though it is to leave yeh. I want yeh to know – yeh won't be forgotten – not by me – not by anyfolk.

And then he hears a sound – the sound of a baby snuffling. HAGRID turns towards it, walking with more intensity now.

He looks down and stands over the crib, which seems to radiate light.

Well. Hello. Yeh must be Harry. Hello, Harry Potter. I'm Rubeus Hagrid. And I'm gonna be yer friend whether yeh like it or not. 'Cos yeh've had it tough, not that yeh know it yet. An' yer gonna need friends. Now yeh best come with me don't yeh think?

As flashing blue lights fill the room giving it an almost ethereal glow, he lifts HARRY gently into his arms.

And then – without looking back – he strides away through the house.

And we descend into soft black.





ACT FOUR SCENE FOURTEEN

HOGWARTS, CLASSROOM

SCORPIUS and ALBUS run into a room, full of excitement. They slam the door after themselves.

SCORPIUS

I can't quite believe I did that.

ALBUS

I can't quite believe you did that either.

SCORPIUS

Rose Granger-Weasley I asked out Rose Granger-Weasley.

ALBUS

And she said no.

SCORPIUS

But I asked her. I planted the acorn. The acorn that will grow into our eventual marriage.

ALBUS

You are aware that you're an utter fantasist.

SCORPIUS

And I'd agree with you – only Polly Chapman did ask me to the School Ball ...

ALBUS

In an alternate reality where you were significantly – really significantly, more popular – a different girl asked you out – and that means—

ACT FOUR SCENE FOURTEEN

SCORPIUS

And yes, logic would dictate I should be pursuing Polly – or allowing her to pursue me – she's a notorious beauty after all – but a Rose is a Rose.

ALBUS

You know logic would dictate that you're a freak? Rose hates you.

SCORPIUS

Correction, she used to hate me, but did you see the look in her eyes when I asked? That wasn't hate, that was pity.

ALBUS

And pity's good?

SCORPIUS

Pity is a start my friend, a foundation on which to build a palace – a palace of lust.

ALBUS

I honestly thought I'd be the first of us to get a girlfriend.

SCORPIUS

Oh, you will, undoubtedly, probably that new smoky-eyed Potions professor – she's old enough for you, right?

ALBUS

I don't have a thing about older women!

SCORPIUS

And you've got time – a lot of time – to seduce her. Because Rose is going to take years to persuade.

ALBUS

I admire your confidence.

ROSE comes past them on the stairs, she looks at them both.

ROSE

Hi.

Neither boy knows quite how to reply – she looks at

SCORPIUS.

PART TWO

ROSE

This is only going to be weird if you let it be weird.

SCORPIUS

Received and entirely understood.

ROSE

Okay. 'Scorpion King'.

She walks off with a smile on her face. SCORPIUS and ALBUS look at each other. ALBUS grins and punches SCORPIUS on the arm.

ALBUS

Maybe you're right – pity is a start.

SCORPIUS

Are you heading to Quidditch? Slytherin are playing Hufflepuff – it's a big one—

ALBUS

I thought we hated Quidditch?

SCORPIUS

People can change. Besides, I've been practising. I think I might make the team this year. Come on.

ALBUS

I can't. My dad's arranged to come up—

SCORPIUS

He's taking time away from the Ministry?

ALBUS

He wants to go on a walk – something to show me – share with me – something.

SCORPIUS

A walk?

ALBUS

I know, I think it's a bonding thing or something similarly vomit-inducing. Still, you know, I think I'll go.

SCORPIUS reaches in and hugs ALBUS.

What's this? I thought we decided we don't hug.

ACT FOUR SCENE FOURTEEN

SCORPIUS

I wasn't sure. Whether we should. In this new version of us
I had in my head.

ALBUS

Better ask Rose if it's the right thing to do.

SCORPIUS

Ha! Yeah. Right.

The two boys dislocate and grin at each other.

ALBUS

I'll see you at dinner.





ACT FOUR SCENE FIFTEEN

A BEAUTIFUL HILL

HARRY *and* ALBUS *walk up a hill on a beautiful summer's day.*
They say nothing, enjoying the sun on their faces as they climb.

HARRY
So are you ready?

ALBUS
For what?

HARRY
Well, there's the fourth-year exams – and then the fifth year – big year – in my fifth year I did—

He looks at ALBUS. He smiles. He talks quickly.

I did a lot of stuff. Some of it good. Some of it bad. A lot of it quite confusing.

ALBUS
Good to know.

HARRY *smiles*

I got to watch them – you know – for a bit – your mum and dad. They were – you had fun together. Your dad used to love to do this smoke ring thing with you where you . . . well, you couldn't stop giggling.

ACT FOUR SCENE FIFTEEN

HARRY

Yes?

ALBUS

I think you'd have liked them. And I think I would have liked them too.

HARRY nods. There's a faintly uncomfortable silence. Both are trying to reach each other here, both are failing.

HARRY

You know, I thought I'd lost him – Voldemort – I thought I'd lost him – and then my scar started hurting again and I had dreams of him and I could even speak Parseltongue again and I started to feel like I'd not changed at all – that he'd never let me go –

ALBUS

And had he?

HARRY

The part of me that was Voldemort died a long time ago, but it wasn't enough to be physically rid of him – I had to be mentally rid of him. And that – is a lot to learn for a forty-year-old man.

He looks at ALBUS.

That thing I said to you – it was unforgiveable, and I can't ask you to forget it but I can hope we move past it.

I'm going to try to be a better dad for you, Albus. I am going to try and – be honest with you and . . .

ALBUS

Dad, you don't need to—

HARRY

You told me you don't think I'm scared of anything, and that – I mean, I'm scared of everything. I mean, I'm afraid of the dark, did you know that?

ALBUS

Harry Potter is afraid of the dark?

PART TWO

HARRY

I don't like small spaces and I've never told anyone this but I don't much like - *(he hesitates before saying this)* pigeons.

ALBUS

You don't like pigeons?

HARRY *(he scrunches up his face)*

Nasty, pecky, dirty things. They give me the creeps.

ALBUS

But pigeons are harmless!

HARRY

I know. But the thing that scares me most, Albus Severus Potter, is being a dad to you. Because I'm operating without wires here. Most people at least have a dad to base themselves on - and either try to be or try not to be. I've got nothing - or very little. So I'm learning, okay? And I'm going to try with everything I've got - to be a good dad for you.

ALBUS

And I'll try and be a better son. I know I'm not James, Dad, I'll never be like you two—

HARRY

James is nothing like me.

ALBUS

Isn't he?

HARRY

Everything comes easy for James. My childhood was a constant struggle.

ALBUS

So was mine. So you're saying - am I - like you?

HARRY *smiles at ALBUS.*

HARRY

Actually you're more like your mum - bold, fierce, funny - which I like - which I think makes you a pretty great son.

ACT FOUR SCENE FIFTEEN

ALBUS

I almost destroyed the world.

HARRY

Delphi wasn't going anywhere, Albus - you brought her out into the light and you found a way for us to fight her. You may not see it now, but you saved us.

ALBUS

But shouldn't I have done better?

HARRY

You don't think I ask myself the same questions?

ALBUS (*stomach sinking further, he knows this is not what his dad would do*)

And then - when we caught her - I wanted to kill her.

HARRY

You'd watched her murder Craig, you were angry Albus, and that's okay. And you wouldn't have done it.

ALBUS

How do you know that? Maybe that's my Slytherin side. Maybe that's what the Sorting Hat saw in me.

HARRY

I don't understand your head, Albus - actually, you know what, you're a teenager, I shouldn't be able to understand your head, but I do understand your heart. I didn't - for a long time - but thanks to this - 'escapade' - I know what you got in there. Slytherin, Gryffindor, whatever label you've been given - I know - know - that heart is a good one - yeah, whether you like it or not, you're on your way to being some wizard.

ALBUS

Oh, I'm not going to be a wizard, I'm going into pigeon racing. I'm quite excited about it.

HARRY *grins*.

PART TWO

HARRY

Those names you have – they shouldn't be a burden. Albus Dumbledore had his trials too you know – and Severus Snape, well, you know all about him—

ALBUS

They were good men.

HARRY

They were great men, with huge flaws, and you know what – those flaws almost made them greater.

ALBUS looks around himself.

ALBUS

Dad? Why are we here?

HARRY

This is where I often come.

ALBUS

But this is a graveyard . . .

HARRY

And here is Cedric's grave . . .

ALBUS

Dad?

HARRY

The boy who was killed – Craig Bowker – how well did you know him?

ALBUS

Not well enough.

HARRY

I didn't know Cedric well enough either. He could have played Quidditch for England. Or been a brilliant Auror. He could have been anything. And Amos is right – he was stolen. So I come here. Just to say sorry. When I can.

ALBUS

That's a – good thing to do.

ALBUS joins his dad in front of CEDRIC's grave. HARRY smiles at his son and looks up at the sky.

ACT FOUR SCENE FIFTEEN

HARRY

I think it's going to be a nice day.

He touches his son's shoulder. And the two of them – just slightly – melt together.

ALBUS (*smiles*)

So do I.



THE END

Harry Potter and the Cursed Child Parts One and Two was first produced by Sonia Friedman Productions, Colin Callender and Harry Potter Theatrical Productions. It premiered at the Palace Theatre, London, on 30 July 2016.

Original London cast in alphabetical order

CRAIG BOWKER JR	Jeremy Ang Jones
MOANING MYRTLE, LILY POTTER SR	Annabel Baldwin
UNCLE VERNON, SEVERUS SNAPE, LORD VOLDEMORT	Paul Bentall
SCORPIUS MALFOY	Anthony Boyle
ALBUS POTTER	Sam Clemmett
HERMIONE GRANGER	Noma Dumezweni
POLLY CHAPMAN	Claudia Grant
HAGRID, SORTING HAT	Chris Jarman
YANN FREDERICKS	James Le Lacheur
AUNT PETUNIA, MADAM HOOCH, DOLORES UMBRIDGE	Helena Lymbery
AMOS DIGGORY, ALBUS DUMBLEDORE	Barry McCarthy
TROLLEY WITCH, PROFESSOR McGONAGALL	Sandy McDade
STATION MASTER	Adam McNamara
GINNY POTTER	Poppy Miller
CEDRIC DIGGORY, JAMES POTTER JR, JAMES POTTER SR	Tom Milligan

DUDLEY DURSLEY, KARL JENKINS, VIKTOR
KRUM

Jack North

HARRY POTTER

Jamie Parker

DRACO MALFOY

Alex Price

BANE

Nuno Silva

ROSE GRANGER-WEASLEY, YOUNG
HERMIONE

Cherrelle Skeete

DELPHI DIGGORY

Esther Smith

RON WEASLEY

Paul Thornley

YOUNG HARRY POTTER

Rudi Goodman

Alfred Jones

Bili Keogh

Ewan Rutherford

Nathaniel Smith

Dylan Standen

LILY POTTER, JR

Zoe Brough

Cristina Fray

Christiana Hutchings

OTHER ROLES PLAYED BY

Nicola Alexis, Jeremy Ang Jones, Rosemary Annabella,
Annabel Baldwin, Jack Bennett, Paul Bentall, Claudia Grant,
James Howard, Lowri James, Chris Jarman, Martin Johnston,
James Le Lacheur, Helena Lymbery, Barry McCarthy,
Andrew McDonald, Adam McNamara, Tom Milligan,
Jack North, Stuart Ramsay, Nuno Silva, Cherrelle Skeete

SWINGS

Helen Aluko, Matthew Bancroft, Morag Cross, Chipo Kureya,
Tom Mackley, Joshua Wyatt

Nuno Silva	Resident Movement Director
Jack North	Assistant Movement Captain
Morag Cross	Voice Captain

CREATIVE AND PRODUCTION TEAM 2017

Original Story	J.K. Rowling, John Tiffany, Jack Thorne
Playwright	Jack Thorne
Director	John Tiffany
Movement Director	Steven Hoggett
Set Designer	Christine Jones
Costume Designer	Katrina Lindsay
Composer & Arranger	Imogen Heap
Lighting Designer	Neil Austin
Sound Designer	Gareth Fry
Illusions & Magic	Jamie Harrison
Music Supervisor & Arranger	Martin Lowe
Casting Director	Julia Horan CDG
Production Manager	Gary Beestone
Production Stage Manager	Sam Hunter
Associate Director	Des Kennedy
Associate Movement Director	Neil Bettles
Associate Set Designer	Brett J. Banakis

Associate Sound Designer	Pete Malkin
Illusions & Magic Associate	Chris Fisher
Casting Associate	Lotte Hines
Assistant Lighting Designer	Adam King
Costume Design Supervisor	Sabine Lemaître
Hair, Wigs & Make-up	Carole Hancock
Props Supervisors	Lisa Buckley, Mary Halliday
Music Editor	Phij Adams
Music Production	Imogen Heap
Special Effects	Jeremy Chernick
Video Design	Finn Ross, Ash Woodward
Dialect Coach	Daniele Lydon
Voice Coach	Richard Ryder
Resident Director	Pip Minnithorpe
Company Stage Manager	Richard Clayton
Stage Manager	Jordan Noble-Davies
Deputy Stage Manager	Jenefer Tait
Assistant Stage Managers	Oliver Bagwell Purefoy, Tom Gilding, Sally Inch, Ben Sherratt
Head of Wardrobe	Amy Gillot
Deputy Head of Wardrobe	Laura Watkins
Wardrobe Assistants	Kate Anderson, Leanne Hired
Dressers	George Amielle, Melissa Cooke, Rosie Etheridge, John Ovenden, Emilee Swift
Daytime Wardrobe Assistant	Melissa Hadley
Head of Hair, Wigs & Make-up	Nina Van Houten
Deputy Head of Hair, Wigs & Make-up	Alice Townes

Hair, Wigs & Make-up Assistants	Jacob Fessey, Cassie Murphie, Joanna Sim
Head of Sound	Chris Reid
Deputy Head of Sound	Rowena Edwards
Sound No. 3	Laura Head
Sound No. 4	Bethany Woodford
SFX Operator	Callum Donaldson
Head of Automation	Josh Peters
Deputy Head of Automation	Jamie Lawrence
Automation No. 3	Jamie Robson
Show Chief LX	David Treanor
Deputy Show Chief LX	Paddy Magee
Performer Flying Technician	Paul Gurney
Chaperones	David Russell, Eleanor Dowling
General Management	Sonia Friedman Productions
Executive Director	Diane Benjamin
Executive Producer	Pam Skinner
Associate Producers	Fiona Stewart, Ben Canning
Assistant General Manager	Max Bittleston
Production Assistant	Imogen Clare-Wood
Marketing Manager	Meg Massey
Head of Sales and Revenue	Mark Payn
Associate Producer (Development)	Lucie Lovatt
Literary Associate	Jack Bradley
House Seats Assistant	Tobias Jones

BIOGRAPHIES OF THE ORIGINAL STORY TEAM

J.K. ROWLING

Original story

J.K. Rowling is the author of the seven Harry Potter novels, which have sold over 450 million copies and have been translated into 79 languages, and three companion books originally published for charity. She has also written *The Casual Vacancy*, a novel for adults, and, under the pseudonym of Robert Galbraith, is the author of the Cormoran Strike crime series. In 2016 J.K. Rowling made her screenwriting debut and was a producer on the film *Fantastic Beasts and Where to Find Them*, a further extension of the Wizarding World, and the start of a new five-film series.

JOHN TIFFANY

Original story and director

John Tiffany directed *Once*, for which he was the recipient of multiple awards on Broadway, in the West End and internationally. Other recent credits include *The Glass Menagerie* at A.R.T., on Broadway, EIF and the West End and *The Ambassador* at BAM. As Associate Director of the Royal Court, his work includes *The Twits*, *Hope* and *The Pass*. He was the director of *Let the Right One In* for the National Theatre of Scotland, which transferred to the Royal Court, West End and St Ann's Warehouse, and toured internationally. His other work for the National Theatre of Scotland includes *Macbeth* (also Lincoln Center and Broadway), *Enquirer*, *The Missing*, *Peter Pan*, *The House of Bernarda Alba*, *Transform Caithness: Hunter*, *Be Near Me*, *Nobody Will Ever Forgive Us*, *The Bacchae* (also Lincoln Center), *Elizabeth Gordon Quinn*, *Home: Glasgow* and *Black Watch*, which toured internationally and for which he won Olivier and Critics' Circle Awards. He was Associate Director of the Traverse Theatre from 1996 to 2001, Paines Plough from 2001 to 2005, the National Theatre of Scotland from 2005 to 2012 and was a Radcliffe Fellow at Harvard University in the 2010–2011 academic year.

JACK THORNE

Original story and playwright

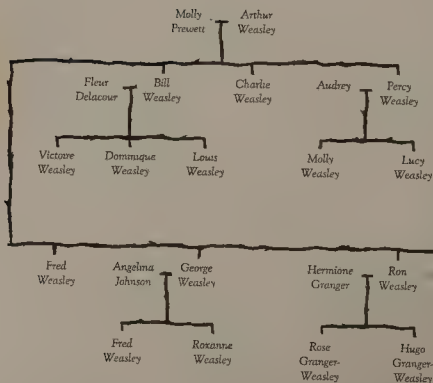
Jack Thorne writes for theatre, film, television and radio. His theatre credits include *Hope* and *Let the Right One In*, both directed by John Tiffany, *Junkyard*, a Headlong, Rose Theatre Kingston, Bristol Old Vic & Theatr Clwyd co-production, *The Solid Life of Sugar Water* for the Graeae Theatre Company and the National Theatre, *Bunny* for the Edinburgh Fringe Festival, *Stacy* for the Trafalgar Studios, and *2nd May 1997* and *When You Cure Me* for the Bush. His adaptations include *The Physicists* for the Donmar Warehouse and *Stuart: A Life Backwards* for HighTide. On film his credits include *War Book*, *A Long Way Down* and *The Scouting Book for Boys*. For television his credits include *The Last Panthers*, *Don't Take My Baby*, *This Is England*, *The Fades*, *Glue*, *Cast-Offs* and *National Treasure*. He won BAFTAs in 2016 for Best Mini-Series (*This Is England '90*) and Best Single Drama (*Don't Take My Baby*), and in 2012 for Best Drama Series (*The Fades*) and Best Mini-Series (*This Is England '88*).

ACKNOWLEDGEMENTS

All the actors from the Cursed Child workshops, Mel Kenyon, Rachel Taylor, Alexandria Horton, Imogen Clare-Wood, Florence Rees, Jenefer Tait, David Nock, Rachel Mason, Colin, Neil, Sonia, everyone at SFP and The Blair Partnership, Rebecca Salt from JKR PR, Nica Burns and all the staff at the Palace Theatre, and, of course, our incredible cast who helped shape every word.

HARRY POTTER FAMILY TREE

An ancient wizarding line the Potters stretch as far back as the twelfth century. Since then, the family has extended into many wizarding and Muggle families: Peverells, Weasleys and even Dursleys.



Unknown T Ignotus
Peverell

Two generations
later

Unknown T Linfred 'the
Potterer' of
Stinchcombe

Iolanthe
Peverell T Hardwin
Potter

Many generations
later

Miss
Fleamont T Henry
Potter

Mrs
Evans T Mr
Evans

Euphemia T Fleamont
Potter

Vernon
Dursley T Petunia
Evans

Lily
Evans T James
Potter

Dudley
Dursley

Ginny
Weasley T Harry Potter 

James
Potter T Albus
Potter T Lily
Potter

HARRY POTTER: THE TIMELINE

31 JULY 1980

Harry Potter is born in Godric's Hollow, England

1 NOVEMBER 1981

Harry is rescued by Hagrid and brought to live with his Muggle relatives, the Dursley family, who deny all knowledge of Harry's roots.

31 OCTOBER 1981

Harry's parents, Lily and James Potter, are murdered in their home by Lord Voldemort. The now-orphaned Harry survives Voldemort's killing curse as it rebounds, leaving a lightning-shaped scar on his forehead.

Ten years later...



PHILOSOPHER'S STONE

31 JULY 1991

Hagrid gives Harry his Hogwarts letter and informs him 'Harry - yer a wizard'.

1 SEPTEMBER 1991

On board the Hogwarts Express, travelling to Hogwarts School of Witchcraft and Wizardry for the first time, Harry meets Ron Weasley and Hermione Granger.

JUNE 1992

Harry thwarts Professor Quirrell's attempt to retrieve the Philosopher's Stone, and evades Voldemort for a second time



CHAMBER OF SECRETS

31 OCTOBER 1992

The Chamber of Secrets is opened, and Slytherin's monster begins a spate of attacks.

25 DECEMBER 1992

Harry, Ron and Hermione take Polyjuice Potion for the first time.

MAY 1993

Harry and Ron enter the Chamber of Secrets via Moaning Myrtle's bathroom.

Once inside, Harry kills the Basilisk and destroys Tom Riddle's diary, which has taken possession of Ginny Weasley. Harry saves Ginny's life.



PRISONER OF AZKABAN

1 SEPTEMBER 1993

The Hogwarts Express is intercepted by Dementors

6 JUNE 1994

Harry realises Sirius is innocent – he has been wrongly accused and Peter Pettigrew is the true culprit



AUGUST 1993

In the Daily Prophet Harry reads of the escaped convict Sirius Black – 'possibly the most infamous prisoner ever to be held in Azkaban fortress'

Harry and Hermione use the Time-Turner to save Sirius, and the guilty Pettigrew escapes for a second time

GOBLET OF FIRE



SEPTEMBER–OCTOBER 1994

Professor Dumbledore announces that the Triwizard Tournament will be held for the first time in over a century. Unexpectedly, the Goblet of Fire selects underage Harry to take part, leaving Hogwarts with two champions: Harry Potter and Cedric Diggory.

DECEMBER 1994

Viktor Krum, Durmstrang champion, invites Hermione to the Yule Ball. Harry and Ron ask Parvati and Padma Patil.

24 JUNE 1995

The final task takes place in a maze full of dangerous creatures and obstacles. Harry and Cedric are joint winners, but the trophy is a Portkey, which transports them to a graveyard where Voldemort and his Death Eaters await. Cedric is murdered and the devastated Harry returns to Hogwarts with Cedric's body – and news of Voldemort's return to power.

AUGUST 1994

The Dark Mark is conjured at the Quidditch World Cup, signifying Voldemort's rise and return to power.

24 NOVEMBER 1994

In the first Triwizard task, Harry uses his flying skills to retrieve a golden egg from a fire-breathing Hungarian Horntail dragon.

24 FEBRUARY 1995

In the second Triwizard task, Harry uses Gillyweed to rescue both Ron and Gabrielle Delacour from the Great Lake; the judges are divided over his heroism.



ORDER OF THE PHOENIX

SEPTEMBER 1995

Cornelius Fudge, Minister for Magic, refuses to believe Voldemort is back. He appoints Dolores Umbridge, an adversary of Dumbledore, as Defence Against the Dark Arts teacher

OCTOBER 1995

Harry founds Dumbledore's Army, a group of students who meet in secret to rebel against Umbridge and learn the skills she refuses to teach them.

JUNE 1996

Having fought visions from Voldemort all year, Harry sees Sirius in danger. Accompanied by his closest friends, he goes to the Ministry of Magic and battles Voldemort once more



MINISTRY OF MAGIC

Harry discovers an important prophecy, which further entwines his fate with Voldemort's

MINISTRY OF MAGIC

Sirius is murdered by Death Eater Bellatrix Lestrange, and the Ministry's entire stock of Time-Turners is destroyed in the Battle of the Department of Mysteries

HALF-BLOOD PRINCE



JANUARY 1997

As part of his quest to defeat Voldemort, Dumbledore begins to educate Harry about the Dark Lord's past

MAY 1997

Harry finally kisses Ginny after Gryffindor wins the Quidditch Cup.

JUNE 1997

Hogwarts is infiltrated by Death Eaters. After Draco Malfoy fails to complete the murderous task set by Voldemort, Severus Snape instead kills Dumbledore



DEATHLY HALLOWS

AUGUST 1997

The Ministry has fallen and Voldemort has taken power. Harry, Ron and Hermione go on the run, searching for the remaining Horcruxes in the quest to finally defeat the Dark Lord.

DECEMBER 1997

Harry, Ron and Hermione learn of the Deathly Hallows – three objects which, when united, will make the possessor master of Death.

MAY 1998

Harry, Ron and Hermione return to Hogwarts to find the remaining Horcruxes, and the Battle of Hogwarts begins.

BATTLE OF HOGWARTS

Voldemort murders Snape to obtain the Elder Wand in his quest to unite the Deathly Hallows. Harry learns that Snape was in love with his mother Lily; his allegiance was always to Dumbledore and the woman he adored, not to the Dark Lord.

BATTLE OF HOGWARTS

Realising that he is a Horcrux, Harry sacrifices himself to Voldemort to save the Wizarding World.

BATTLE OF HOGWARTS

Neville Longbottom kills Nagini, destroying the final Horcrux in Harry's place.

BATTLE OF HOGWARTS

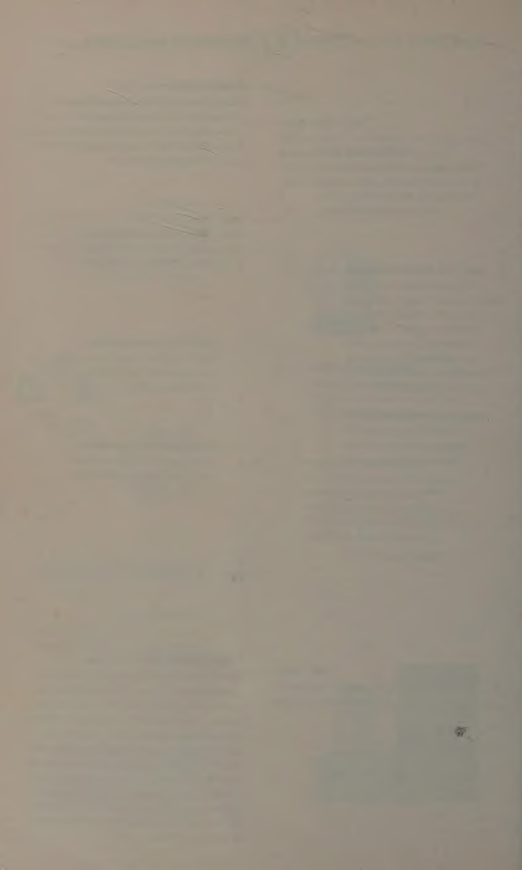
Harry survives Voldemort's final attack, vanquishing him at last.

Nineteen years later...

1 SEPTEMBER 2017

Harry (now 37) and Ginny are married with three children. They meet Ron and Hermione Granger-Weasley on platform nine and three-quarters at King's Cross station. Their children, Albus Potter and Rose Granger-Weasley, are starting their first year at Hogwarts. Albus fears he will be placed in Slytherin and Harry assures him: 'Albus Severus, you were named after two headmasters of Hogwarts. One of them was a Slytherin and he was probably the bravest man I ever knew.' The whistle blows and Albus and Rose's journey begins.







L to R: J.K. Rowling, Jack Thorne and John Tiffany

J.K. Rowling is the author of the seven Harry Potter novels; three companion books originally published for charity; *The Casual Vacancy*, a novel for adults; and, under the pseudonym Robert Galbraith, the Cormoran Strike crime series. In 2016 J.K. Rowling made her screenwriting debut and was a producer on the film *Fantastic Beasts and Where to Find Them*, a further extension of the Wizarding World and the start of a new five-film series.

Jack Thorne writes for theatre, film, television and radio. His theatre credits include *The Solid Life of Sugar Water*, *Woyzeck*, *Junkyard*, *Hope* and *Let the Right One In*, among many others. Film credits include *Wonder*, *War Book* and *The Scouting Book for Boys*, and for TV, *The Last Panthers*, *National Treasure* and the BAFTA award-winning *Don't Take My Baby*, *The Fades*, and *This Is England* series.

John Tiffany has won multiple awards for his directing work both in the West End and on Broadway. His work includes *Once*, *The Glass Menagerie*, *Macbeth*, *The Bacchae*, *Let the Right One In* and *Black Watch*. He is Associate Director of the Royal Court, and was Associate Director of the National Theatre of Scotland from 2005 to 2012.



THE EIGHTH STORY. NINETEEN YEARS LATER.

It was always difficult being Harry Potter and it isn't much easier now that he is an overworked employee of the Ministry of Magic, a husband, and father of three school-age children.

While Harry grapples with a past that refuses to stay where it belongs, his youngest son Albus must struggle with the weight of a family legacy he never wanted. As past and present fuse ominously, both father and son learn the uncomfortable truth: sometimes, darkness comes from unexpected places.

Based on an original new story by J.K. Rowling, John Tiffany and Jack Thorne, the playscript for *Harry Potter and the Cursed Child* was originally released as a 'special rehearsal edition' alongside the world premiere in London's West End in summer 2016. The play opened to rapturous reviews from theatre-goers and critics alike, while the playscript became an immediate global bestseller. This definitive and final playscript includes the conclusive dialogue from the play, as well as extra content.

